# RISHABH SAURABH

## SOUVENIR

# ऋषभ सौरभ

## स्मारिका

## *JAIN HERITAGE OF KARNATAKA*


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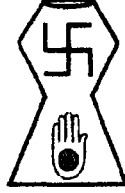
**1994**

# मंगल वन्दना

" यः स्त्युत्यो जगतां त्रयस्य न पुनः स्तोतास्वयं कस्याचिद्
ध्येयो योगिजनस्ययो न नितरां ध्याता स्वयं कस्यचित्।
यो नेतॄन् नयते नमस्कृतिमलं नन्तृव्यपेक्षेक्षणः
स श्रीमान् जगतां त्रयस्य सुगुरूर्देवः पुरुः पातु नः।।"-१२

- भगवज्जिनसेनाचार्य, जिनसहस्त्रनामस्तोत्रम्

अर्थ- जो तीन लोकसे स्तवनीय हैं परन्तु स्वयं किसी के स्तोता नहीं हैं। जो योगिजनों से ध्यातव्य तो हैं परन्तु स्वयं किसी के ध्याता नहीं हैं। जो इन्द्रादि देवपतियों के लिए नमस्कार-भाजन हैं तथा स्वयं नन्ता की अपेक्षा से रहित हैं। वह श्रीमान् (मुक्ति श्रीसमालिंगि) त्रिभुवन के सद्‌गुरु भगवान् पुरु (ऋषभदेव) हमारी रक्षा करें।

# मंगल संदेश

## आचार्य विद्यानन्द

तीर्थंकर ऋषभदेव विश्व संस्कृति के आद्य प्रणेता एवं पुरस्कर्त्ता हैं। उन्हीं से समूची मानव सभ्यता, सम्पूर्ण ज्ञान-विज्ञान एवं समस्त कलाओं का विकास हुआ। वे विश्व भर में विभिन्न नामों से पूजे गये तथा विश्व साहित्य में सर्वत्र उनका स्तुतिगान हुआ है। मानव संस्कृति के सुदीर्घ इतिहास में आदिकाल से ही उनकी गौरव गाथा गाई गई है।

आत्म-विद्या के आदि प्रवर्त्तक ऋषभदेव ही विश्व संस्कृति के उज्ज्वलतम शलाका-पुरुष एवं आलोक स्तम्भ हैं।

ऋषभदेव प्रतिष्ठान, दिल्ली इस दिशा में जो युगानुरूप सत्प्रयास कर रहा है, वह अत्यन्त महत्त्वपूर्ण एवं प्रशंसनीय कार्य है।

कुन्दकुन्द भारती,
नई दिल्ली

६ जनवरी, १९९४

आचार्य विद्यानन्द

# मंगल संदेश

## आचार्य कलाप्रभ सागर सूरि

इस अवसर्पिणी काल के प्रथम राजा, इस अवसर्पिणी काल के प्रथम साधु, इस अवसर्पिणी काल के प्रथम तीर्थंकर ऋषभदेव युगादिनाथ, आदिनाथ प्रभृत्ति अनेक नामों से विश्व विश्रुत हैं। वेदों और पुराणों में भी उनकी स्तुति गाई गई है। वे संसार के विभिन्न धर्मों में अलग-अलग नामों से पूजे गये हैं।

परम हर्ष का विषय है कि भगवान् आदिनाथ का जन्म कल्याणक बंगलौर में मनाया जा रहा है तथा इस अवसर पर ऋषभ सौरभ, १९९४ का प्रकाशन किया जा रहा है। ऋषभदेव सभी भारतीयों के आदिविधाता हैं तथा सम्पूर्ण भारतीय संस्कृति का विकास उन्हीं की देशना से, वचनों से हुआ है। आज भी विश्व उनके उपदेशों पर चले तो सबका कल्याण हो सकता है।

ऋषभदेव प्रतिष्ठान, दिल्ली का यह कार्य अनुमोदनीय है क्योंकि प्रतिष्ठान विश्व में ऋषभ का सौरभ फैला रहा है। अहिंसा, संयम और तप की त्रिवेणी का संगम जहां भी होता है, वहां पाप की निवृत्ति होती है। मेरा शुभाशीष है कि विश्व भर में ऋषभ वाणी का प्रचार हो और प्रभु का शासन सबके लिए कल्याणकारी हो।

चेम्बूर, बम्बई<br>
६ फरवरी, १९९४

आचार्य कलाप्रभ सागर सूरि

# संदेश

भारतीय संस्कृति, समाज, सभ्यता और विकास की प्रक्रिया को समझने के लिए उस युग की यात्रा आवश्यक है, जिसका नेतृत्व ऋषभ कर रहे थे। अध्यात्म के मूल स्रोत ऋषभ हैं। आत्मा का सिद्धांत उनकी देन है। भगवान ऋषभ के व्यक्तित्व और कर्तृत्त्व को जनता के समक्ष प्रस्तुत करने के लिए-ऋषभदेव प्रतिष्ठान जो कार्य कर रहा है, वह पदार्थवादी युग में उपयोगी है।

दि० 7 मार्च 1994 — आचार्य महाप्रज्ञ

# MESSAGE

I am happy to learn that you will organise "Rishabhadeva Birth Anniversery Mahotsava" from 3rd to 5th April '94 at Bangalore.

Lord Rishabhadev led the humanity to civilization and also taught various arts and crafts. Hence, he is revered as Adinath. In the present critical days, when our unity and integrity is threatend for various reasons, the noble doctrines preached by Lord Rishabhadev can only serve to bridge the gap between different sections of the Society.

I am sure the Mahotsav will highlight and inspire the noble principles and preachings of Lord Rishabhadev.

*I wish the function all success.*

(D VEERENDRA HEGGADE).

# RISHABHDEV FOUNDATION, DELHI

**Co-sponserer:**
Dr. Hampa Nagarajaiah
Director, Centre for Kannad Studies,
Bangalore University,
Jnanabharati,
BANGALORE.

# RISHABHADEV JAYANTI

Sunday 3rd April 1994
at Gubbi Veeranna Ranga Mantapa (Auditorium)
Gandhi Nagar, BANGALORE.

# JAINA HERITAGE OF KARNATAKA SEMINAR

**4th & 5th April, 1994**
**at**
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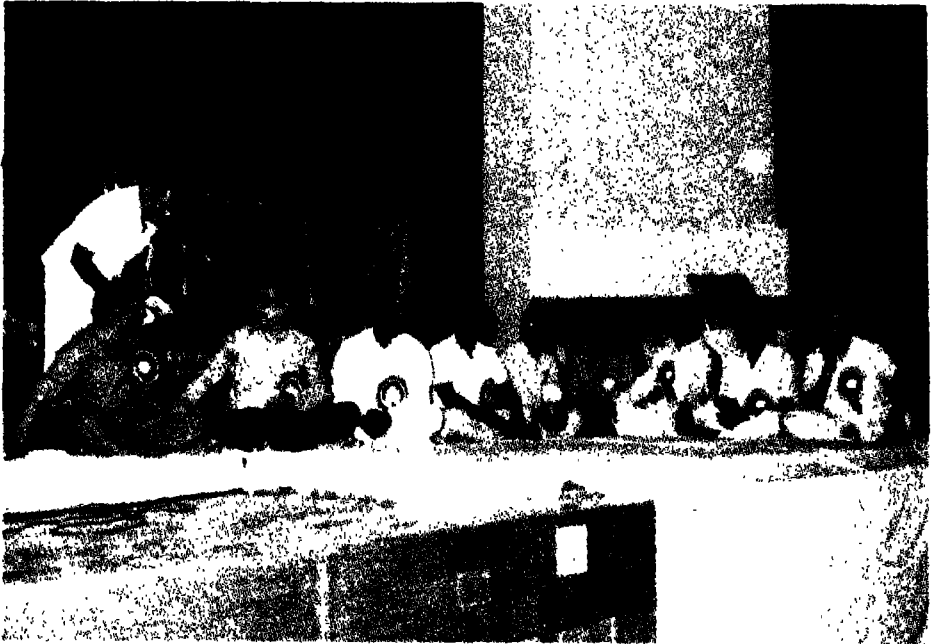
# परछाईयाँ

**अप्रैल 1994 में बंगलौर में आयोजित ऋषभदेच जयन्ती और कर्नाटक में जैन संस्कृति-संगोष्ठी की चित्रमय झलक**

**(क)**

**1. कर्नाटक विधान सभा में मुख्य सचेतक श्री एन. जयन्ना द्वारा महोत्सव का उद्घाटन (उनके बाएं) श्री हृदय राज जैन (दाहिनी ओर) सर्वश्री अमोलक चन्द गादिया, सुरेन्द्र हैगड़े और किरण राज जैन।**

**2. ऋषभदेच जयन्ती महोत्सव**

# परछाईयाँ

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(ख)

**3. ऋषभदेच जयन्ती महोत्सव श्रोतागण**

**4. संगोष्ठी: (माइक पर) डा. हम्पा नागराय्या (बाएं से) श्री एन. सुरेशचन्द, डा. ए. वी. नरसिम्हामूर्ति और श्री हृदय राज जैन**

# परछाईयाँ

अप्रैल 1994 में बंगलौर में आयोजित ऋषभदेच जयन्ती और
कर्नाटक में जैन संस्कृति-संगोष्ठी की चित्रमय झलक

(ग)

5. संगोष्ठी:
(बाएं से)
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6. संगोष्ठी:
डा. चन्द्रशेखर गुप्त और डा. के. वी. सोन्दराजन

# परछाईयाँ

**अप्रैल 1994 में बंगलौर में आयोजित ऋषभदेच जयन्ती और कर्नाटक में जैन संस्कृति-संगोष्ठी की चित्रमय झलक**

**(घ)**

**7. संगोष्ठी: (माइक पर) डा. कमला हम्पाना उनके बाई ओर स्वामि अखिलेश जी और दाहिनी ओर हैं प्रो. शुभचन्द्रा**

**8. संगोष्ठी: (बाएं से) डा. एम. एस. कृष्णामूर्ति, डा. ए. वी. नरसिम्हा मूर्ति और डा. आई. के. शर्मा**

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# RISHABH SOURABH
## Souvenir

PART-I

Containing papers read
in the seminar
on

JAIN HERITAGE OF KARNATAKA

held at Banglore

on 4th and 5th April-1994

## CONTENTS



### PART-I

Containing papers read in the Seminar on

**JAINA HERITAGE OF KARNATAKA**

held at Bangalore on 4th & 5th April, 1994.



### PART-II

Containing selected papers read in the
Seminar in previous years

# Editorial

I am really pleased to see the Rsabha-Saurabha edited for the year 1994. The main features of this souvenir is to highlight the hitherto untold aspects of Jainism in antiquity which grew in the soil of India and are holding its strong roots in the form of contribution to various aspects of modern society. When so many religions, sects and minor conceptual sects disappeared in India, the Jains are preserved not only in the most ancient scripture of the world but also in the literature, sculpture, numismatics, arts and the folk-songs and proverbs of Modern Indian Languages. The main purpose of this souvenir is to highlight these features and to explore the contribution of Adideva Rsabhanatha in the formative background of ancient Indian history and culture.

It has two Parts:-I Papers to be read this year (1994) and II. papers which were read in previous years. In the first part the first paper is by M.Chidananda Murthy on "Jaina Culture in Kannada Literature" which traces the history and impact of Shravanabelgola on Kannada poetry both in Sanskrit and Prakrit in various metres and styles in prose, Poetry and Campu. The subject consists of the concepts of Jina, Tirthankaras, Moksa, Karma and the ethical values like punya. The author on the basis of the collection of a bulk of literature has tried to established the integration of the Puranas and Jainism which exercised its deep impact on Indian society.

In the second paper, Dr. P.N.Narasimhamurthy in his paper 'Important Jain rulers and their contribution' traces the history and spread of Jainism in Karnatak from the B.C. and discusses various contributions of the Kadambas of Banavasi; depicts various Jain Sanghas wome of which are not known in North India. The other dynasties discussed by him are the Gangas, Caulukyas and Rastrakutas, and the socio-religious history. By interaction with Saivism, various Common rituals and customs developed which shows the internal unity of India. The scholar discusses in details on the basis of epigraphical sources as well.

In the third paper, 'Jain Art in Karnataka' - Dr. H.R.Raghunath Bhat discusses the general methods of architecture and various types of structures of Tirthankaras known as Sasvata besides Kautuka, Utsava and Abhisheka etc., as also the demi-gods in various poses. He appreciates the sculpture aesthetically as well.

Dr. Irvatham Mahadevam has made recent discoveries on 'Jain Cave inscriptions in Tamilnadu' which are untold hitherto. He has explored not only the unpublished inscriptions but has also discussed authentically their linguistic, orthographical and palaeographical features. Moreover, he has discussed the words of jainism and new Tamil-Brahmi inscriptions at various cities in the Tamilnadu with text and translation.

In the fifth paper, Dr.A.V.Narasimha Murthy has discussed the 'Jaina Monuments in North Karnataka'. Beginning from Kadamba the authors discusses various poses of a number of pious personalities which, in his opinion belong to Jainism beyond doubt. In Rastrakuta period, he discusses Pradaksinapatha, Makaratorana and Garbhagrha etc. He discusses the material in the Kalyana Caulukya period, Sevuna period of Devagiri and the Vijayanagara Period also.

In the paper 'Jaina Monuments in Southern Karnataka' M.S.Krishnamurthy discusses the history of the monuments from Ganga Period with features of architectural styles. Besides Shravanabelgola, Kolar district throughout the ages with changing styles of various Tirthankaras include the Dravida style.' Hoyshala Period and its distinguishing features; Shravanabelgola and various Basadis are discussed. The later period consists of the Vijayanagar Empire where religious harmony with Sri Vaisnavism and Virasaivism is also observed. The author has scholarly read various aspects and has described them vividly.

Dr. I.K.Sharma in his paper 'Jaina Art and Architecture in Andhra' has discussed the history from the Mauryan Period with special reference to the Mulacara Ordinances. He has discussed the early aspects of Jainism in Andhra Pradesha in various districts with special reference to the production of literature.

In his paper 'Vatarasana sages in the Vedic Literature', Dr. Bhagchandra Jain interprets them in the light of various deities of the Rgveda and their inter-relationship. Exploring the Kesin and Vatarasana suktas, he has compared them with Jinasena, the Lingapurana, the Visnu Purana upto later Upanisads like Parivrajakopanisad.

The paper by Dr. Mahendra Bhanavata 'Rajasthani Lokabhasa men Rsabhadeva' (in Hindi) explains various allusions in various temples of Rajasthan in the form of Adisvara which became a symbol of fertility and creativity of nature particularly for the desire of getting children. Being inspired by pure morality, the author has brought to light the unpublished material pertaining to kesariya and Rsabha.

Part-II

In his paper 'Rsabha - the pre-historic way formulator of planetory Scientific Spiritualism', Dr. Atmasannyasin Ram has discussed the spiritual personality of Rsabha in the Rgveda in the light of Atman and Anatman where horns were the emblem of spirituality as seen in Mohanjodaro. He discusses the Indus-valley civilization in the background of the blend of Egypt and Sumerian cultures. He discusses various pre-historic races with the history of spirituality to interpret Rshabhadeva in true perspective.

The Editor Prof. S.P.Narang in his paper 'Rsabha in the Atharvaveda' investigates various meanings of Rsabha in the Atharvaveda. Beginning with Panis

of the Rgveda, the author reconstructs the conflict of Rsabha with the confederate kings represented by various deities in Trisandhi sukta where Vrtra-killing was also a project. Violence was the main issue. Vratyas of the Atharvaveda have a number of features which are common with those of the Jains. Slowly harmony prevailed and Rsabha restored his sovereignty near Arbuda mountain.

Prof. Champakalakshmi in her paper 'Jain Literature in Tamil' makes the reference to Samlekhana in Cankkam classics. In 6th-7th cent. A.D. the folk literature had its ethical and normative values influenced by Jainism. She discusses in details the Adi-Bhagvan in literature and various styles. Principle of Karma as pre-ordained is alluded to. Due to shift of patronage, the Jainas lost their importance. Besides the blends in manipravala style and impact of Brhatkatha on Tamil literature, she discusses the writings pertaining to grammar, prosody and lexicography. Puranic style writing impact is also another feature from the pen of learned lady.

Dr. K.V.Ramesh in his paper 'Jain Art and Architecture in karnataka' propounds that although there is no difference of art in Karnataka, yet Nayikas, Apsaras, Surasundaris and Alasa-kanyas are the features. Amongst other distinguishing features, he discusses Manastambhas and Basadis etc

Dr. Shashikanta in his paper 'Manava sabhyata ke adi prastota Rsabhadeva' (in Hindi) traces the development of various phases and their contributory features to indian civilization. Asi, Masi and Krsi had been the main contribution of Rsabhadeva.

Prof. Khushalchandra Gorawala in his paper 'Vaidika aura Pauranika Sahitya mein Rsabhadeva' (in Hindi) has searched and explained various elements like Vratyas, Hiranyagarbha and acceptance of Rsabha as incarnation in the Bhagavata Purana.

Late Prof. K.D. Bajpai contributed to 'Pani and Sramana Samskrti (in Hindi). He discussed various authors of civilization of India and discusses in this light the trade and commerce by panis of the Rgveda who were not only perfect traders but also good navigators. They may be identified as Jains.

The author is fully in know of the shortcomings of the editorial for which he lays the onus on shortage of time and shortcomings of the press particularly for diacritical marks. The editor is free from the liabilities of the contents of the papers which is exclusively those of the authors. He is very much thankful for the strenous work done by Dr. Aruna Anand and her team to bring these papers to the light.

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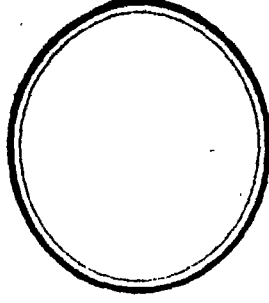
(EDITOR)

१. विषय - विश्व संस्कृति में तीर्थंकर ऋषभदेव - संगोष्ठी

स्थान - दिल्ली विश्वविद्यालय, दिल्ली, दिनाँक ३० अप्रैल व १ मई, १९८८

शोधपत्र -

(i) विश्व इतिहास में ऋषभदेव (लिखित उद्बोधन, आचार्य श्री विद्यानन्द जी तथा युवाचार्य श्री महाप्रज्ञ जी)

(ii) वैदिक एवं पौराणिक साहित्य में ऋषभदेव (ले० प्रो० खुशाल चन्द गोरावाला)

(iii) ऋषभदेव विषयक जैन साहित्य (ले० डा० फूल चन्द जैन 'प्रेमी')

(iv) RSABHA :- The pre-historic way-formulator of planetory scientific spirituality (By Sh. Atmasanyasi Ram)

(v) बौद्ध वाङ्मय में ऋषभदेव (ले० डा० रमेश चन्द जैन)

(vi) पुरातत्व में ऋषभदेव (ले० डा० रमेश सी० जैन "नूतन")

संगोष्ठी में भाग लेने वाले प्रमुख विद्वान - जस्टिस एम०एल० जैन, डा० मुनीश चन्द्र जोशी, डा० बी० के थापर, प्रो० ब्रज मोहन चतुर्वेदी, प्रो० के० डी० गंगराडे, डा० पुष्पेन्द्र कुमार, डा० वाई०डी० शर्मा, डा० गोकुल प्रसाद जैन, श्री गोपीलाल अमर, प्रो० वाचस्पति उपाध्याय, प्रो० महेश तिवारी, डा० शिखर चन्द जैन, डा० गुलाब चन्द जैन, डा० सत्य प्रकाश जैन, श्री राजमल जैन, डा० के०के० मित्तल और डा० दामोदर शास्त्री

२. विषय - भगवान महावीर की काल-गणना - विचारगोष्ठी

स्थान - ४, तिलक मार्ग, नई दिल्ली। दिनाँक ८ सितम्बर, १९८८

शोधपत्र - पं० चन्द्रकान्त बाली और डा० कंवर लाल जैन व्यास शिष्य

संगोष्ठी में भाग लेने वाले प्रमुख विद्वान - डा० मुनीश चन्द्र जोशी, प्रो० डी०एन० झा, प्रो० देवहूति, डा० लक्ष्मी चन्द्र जैन, प्रो० वाचस्पति उपाध्याय, डा० गोकुल प्रसाद जैन, डा० शिखर चन्द्र जैन और डा० मोहन चन्द

३. विषय - "मूकमाटी" महाकाव्य - विचारगोष्ठी

स्थान - ४, तिलक मार्ग, नई दिल्ली। दिनांक १५ जनवरी, १९८९

शोधपत्र - प्रो० विजयेन्द्र स्नातक और डा० विमल कुमार जैन

संगोष्ठी में भाग लेने वाले विद्वान - प्रो० निर्मला जैन, डा० सविता जैन, डा० लक्ष्मी चन्द्र जैन, डा० गोकुल प्रसाद जैन, डा० शिखर चन्द जैन, डा० मोहन चन्द और श्री सुमत प्रसाद जैन

४. विषय - <u>भगवान ऋषभदेव केवल-ज्ञान महोत्सव एवं संगोष्ठी</u>

स्थान - निगम रंगशाला, टाउन हाल, दिल्ली। दिनांक ५ मार्च, १९८९

संयोजक - डा० गोकुल प्रसाद जैन, श्री सुमत प्रसाद जैन, डा० दयानन्द भार्गव, प्रो० खुशाल चन्द गोरावाला, डा० कपूर चन्द जैन और डा० कुंवर लाल जैन, व्यासशिष्य

संगोष्ठी में भाग लेने वाले विद्वान - डा० मुनीश चन्द्र जोशी, प्रो० महेश तिवारी, डा० के०के० मित्तल, प्रो० सत्यदेव चौधरी, प्रो० वाचस्पति उपाध्याय, डा० (श्रीमति) सुदेश नारंग, डा० पुष्पेन्द्र कुमार, डा० अमरा सिंह और डा० मोहन चन्द आदि।

५. विषय - <u>भगवान ऋषभदेव जयन्ती एवं विचारगोष्ठी</u> दिनांक १३-५-१९८९

स्थान - सभाकक्ष, जैन महिलाश्रम, दरियागंज, नई दिल्ली

भाषण - डा० जगदीश चन्द्र जैन, बम्बई

गोष्ठी में भाग लेने वाले विद्वान - डा० मुनीश चन्द्र जोशी, डा० सत्य पाल नारंग, डा० गोकुल प्रसाद जैन, श्री डाल चन्द जैन (सांसद), डा० लक्ष्मी चन्द्र जैन, डा० मोहन चन्द, डा० कंवर लाल व्यास शिष्य, श्री सुमत प्रसाद जैन, श्री गोपीलाल अमर और डा० सविता जैन आदि।

६. विषय - <u>भारतीय संस्कृति को जैन धर्म का योगदान</u>- विचार गोष्ठी

स्थान - ४, तिलक मार्ग, नई दिल्ली। दिनांक ३१-५-१९८९

मुख्य अतिथि - श्री विष्णु प्रभाकर (वरिष्ठ साहित्यकार)

मुख्य वक्ता - श्री यशपाल जैन (वरिष्ठ साहित्यकार)

अध्यक्षता - डा० मुनीश चन्द्र जोशी

मुख्य वक्ता - डा० लक्ष्मी चन्द्र जैन और श्री सुमत प्रसाद जैन

७. विषय - <u>सिन्धु सभ्यता में श्रमण संस्कृति</u> - विचार गोष्ठी

स्थान - गांधी शान्ति प्रतिष्ठान, सभागार, नई दिल्ली। दिनांक ८-११-१९८९

उद्घाटन - श्री पुरुषोत्तम गोयल (अध्यक्ष, दिल्ली महानगर परिषद)

अध्यक्षता - डा० एस०बी० देव मुख्य वक्ता - डा० कृष्ण दत्त वाजपेयी

८. विषय - <u>भगवान ऋषभदेव निर्वाण महोत्सव एवं</u>
<u>भारतीय साहित्य में श्रमण परम्परा तथा पणि जाति और जैन संस्कृति-संगोष्ठी</u>

स्थान - टैगोर हाल, दिल्ली विश्वविद्यालय, दिल्ली। दिनांक २५ से २८ जनवरी, १९९०

सान्निध्य - माँ श्री कौशल जी

मुख्य अतिथि - श्री रबिराय (अध्यक्ष, लोकसभा)

शोध पत्र -

(1) जैन एवं बौद्ध साहित्य में श्रमण परम्परा (लि० डा० रमेश चन्द जैन)

(2) Monasticism in Christianity, Buddhism and Jainism (By Prof. N.S. Shukla)

(3) जैन संस्कृति और श्रमण परम्परा (लि० डा० एस० बी० देव)

(4) वैदिक साहित्य में श्रमण परम्परा (लि० डा० दयानन्द भार्गव)

(5) पणि जाति और श्रमण परम्परा (ले० डा० गोकुल प्रसाद जैन)

(6) Panis in the light of New Harappan knowledge (By Dr. R.C. Jain, 'Nutan')

(7) भौतिक और आध्यात्मिक संस्कृति के विकास में पणियों का योगदान (ले० कृष्ण दत्त वाजपेयी)

(8) Panis and the Jains (By Dr. S.P. Narang)

संगोष्ठी में भाग लेने वाले प्रमुख विद्वान - डा० एम० सी० जोशी, जस्टिस एम०एल० जैन, प्रो० महेश तिवारी, डा० राम करण शर्मा, प्रो० वाचस्पति उपाध्याय, प्रो० के० के मित्तल, डा० फूल चन्द जैन 'प्रेमी', प्रो० खुशाल चन्द गोरावाला, डा० सुदर्शन लाल जैन, डा० शिखर चन्द जैन, डा० पुष्पेन्द्र कुमार, प्रो० सत्यदेव चौधरी, डा० मोहन चन्द, डा० एम०एन० देशपाण्डे, डा० बी०के थापर, डा० दामोदर शास्त्री, श्री सुमत प्रसाद जैन, श्री गोपीलाल अमर, डा० कैलाश चन्द जैन, डा० सुदेश नारंग, श्री पन्ना लाल नाहटा, श्री राजमल जैन, डा० बिशन स्वरूप रस्तोगी, प्रो० संघ सैन सिंह, डा० एस० पी० नारंग, डा० अमरा सिंह, डा० विमल कुमार जैन, डा० सविता जैन, डा० अनिल जैन, डा० अरूणा आनन्द और डा० एस०पी० जैन आदि

विषय - कालकाचार्य - ऐतिहासिक दृष्टि, विचारगोष्ठी

सानिध्य - मुनि श्री आनन्द सागर, "मौनप्रिय" जी और मुनि श्री (डा०) नगराज जी।

स्थान - गांधी शान्ति प्रतिष्ठान सभागार, नई दिल्ली। दिनांक १५-९-१९९०

अध्यक्षता - प्रो० आर० चम्पक लक्ष्मी

शोधपत्र - श्री पन्ना लाल नाहटा और पं० चन्द्र कान्त बाली

भाग लेने वाले प्रमुख विद्वान - प्रो० डी० एन० झा, डा० लक्ष्मी चन्द्र जैन, प्रो० पुष्पेन्द्र कुमार, प्रो० एन० एस० शुक्ला, डा० एस० पी० नारंग, डा० गोकुल प्रसाद जैन, श्री गोपीलाल अमर और डा० सविता जैन।

विषय - भगवान ऋषभदेव जयन्ती महोत्सव एवं भारतीय समाज और ऋषभदेव-संगोष्ठी

स्थान - अणुव्रत भवन, नई दिल्ली। दिनांक १० व ११ मार्च, १९९१

सानिध्य - मुनि श्री गुलाब चन्द जी "निर्मोही"

शोधपत्र -

(1) जिन ऋषभ तथा श्रमण परम्परा का वैदिक मूल (ले० डा० मुनीश चन्द्र जोशी)

(2) ऋषभदेव का दर्शन और समाज व्यवस्था (ले० प्रो० खुशाल चन्द गोरावाला)

(3) व्रात्य जाति और जैन संस्कृति (ले० डा० फूल चन्द जैन "प्रेमी")

(4) व्रात्य समुदाय और श्रमण संस्कृति (ले० डा० गोकुल प्रसाद जैन)

(5) प्रागैतिहासिक भारत में समाज, सामाजिक मूल्य और परम्पराएं (ले० डा० जगदीश चन्द्र जैन)

संगोष्ठी में भाग लेने वाले प्रमुख विद्वान-जस्टिस मिलाप चन्द जैन, जस्टिस एम०एल० जैन, डा० एम०सी० जोशी, डा० एम०एन० देशपाण्डे, डा० आर०के० पर्ती, डा० राम करण शर्मा, प्रो० के०के० मित्तल, प्रो० आर०सी० पाण्डे, प्रो० आर० के० जैन, प्रो० एन०एस० शुक्ला, डा० निजामुद्दीन, डा० रमेश चन्द्र जैन, डा० गोकुल प्रसाद जैन, डा० पी०डी० जैन, प्रो० एम०पी० जैन, श्री गोपीलाल अमर, डा० एस०पी० जैन डा० लक्ष्मी चन्द्र जैन, पं० प्रकाश हितैषी शास्त्री, प्रो० खुशाल चन्द गोरावाला, डा० जय कुमार जैन, डा० कुंवर लाला व्यास शिष्य, डा० धर्मेन्द्र नाथ, डा० पुष्पेन्द्र कुमार, श्री सुमत प्रसाद जैन और डा० पी०सी० जैन आदि

११. विषय - मथुरा और उड़ीसा का जैन पुरावैभव - विचार गोष्ठी

स्थान - राष्ट्रीय संग्रहालय आडिटोरियम, नई दिल्ली। दिनांक १३-१०-१९९१

सानिध्य - आचार्य श्री विद्यानन्द जी, मुनि श्री गुलाब चन्द जी "निर्मोही", मुनि श्री सुयशप्रभ जी और मुनि श्री कमल जी "कमलेश"

मुख्य अतिथि - जस्टिस रंगनाथ मिश्र (मुख्य न्यायाधीश, सर्वोच्च न्यायालय)

शोधपत्र - डा० रमेश चन्द्र शर्मा (महानिदेशक - राष्ट्रीय संग्रहालय, नई दिल्ली)

विशिष्ट अतिथि विद्वान - डा० मुनीश चन्द्र जोशी, डा० एम० एन० देशपाण्डे, डा० स्वराज प्रकाश गुप्ता, डा० लक्ष्मी चन्द्र जैन और डा० आर०डी० त्रिवेदी

१२. विषय - भगवान ऋषभदेव निर्वाण महोत्सव

स्थान - फिक्की आडिटोरियम, नई दिल्ली । दिनांक १-२-१९९२

मुख्य अतिथि - श्री अर्जुन सिंह (केन्द्रीय मानव संसाधन मन्त्री)

अध्यक्षता - डा० विशम्भर नाथ पाण्डे (पूर्व राज्यपाल, उड़ीसा),

विशिष्ठ अतिथि- जगदाचार्य, स्वामि अखिलेश जी

विषय - सांस्कृतिक सद्भावना - संगोष्ठी

स्थान - राष्ट्रीय संग्रहालय आडिटोरियम, नई दिल्ली। दिनांक २ व ३ फरवरी, १९९२

मुख्य अतिथि - जस्टिस एन०एम० कासलीवाल (न्यायाधीश, सर्वोच्च न्यायालय)

विशिष्ठ अतिथि- श्री सी०के० जैन (सेक्रेटरी जनरल, लोकसभा)
स्वामी (डा०) अखिलेश जी, Prof. Noel O. King, U.S.A.

शोधपत्र -

(1) ऋग्वेद में ऋषभवाची ऋचाएं (ले० प्रो० खुशाल चन्द गोरावाला)

(2) Rsahha in the Atharvaveda (By Dr. S.P. Narang)

(3) नाग-जाति और श्रमण संस्कृति (ले० डा० भाग चन्द्र जैन भास्कर)

(4) नाग-जाति पर श्रमण संस्कृति का प्रभाव (ले० डा० महेन्द्र सागर प्रचण्डिया)

(5) व्रात्य जाति और श्रमण संस्कृति (द्वितीय पत्र) (ले० डा० फूलचन्द जैन "प्रेमी")

(6) ऋषभनाथ और उनकी मूर्ति परम्परा (ले० डा० रमेश चन्द्र शर्मा)

(7) पुरातत्व एवं कला के प्राण-ऋषभदेव (ले० डा० शैलेन्द्र कुमार रस्तोगी)

(8) मानव सभ्यता के आदि प्रस्तोता- ऋषभदेव (ले० डा० शशिकान्त)

(9) Aspects of Jaina Architecture and Art in Southern India (By Dr. K.V. Soundara Rajan)

(10) ऋषभाद्रिपुरम-केरल (ले० श्री राजमल जैन)

(11) उत्तरी और पूर्वी भारत में जैन पुरातत्व और कला (ले० डा० राकेश दत्त त्रिवेदी)

संगोष्ठी में भाग लेने वाले प्रमुख विद्वान - डा० विशम्भर नाथ पाण्डे, डा० कृष्ण दत्त वाजपेयी, डा० एम०एन० देशपाण्डे, डा० मुनीश चन्द्र जोशी, प्रो० आर० चम्पक लक्ष्मी, डा० एस०एस० राणा, डा० स्वराज प्रकाश गुप्ता, डा० राघवेन्द्र सिंह वाजपेयी, प्रो० पुष्पेन्द्र कुमार, डा० रमेश चन्द्र जैन, डा० रमेश सी० जैन "नूतन", डा० सत्य

पाल नारंग, डा० जेड०ए० सिद्दिकी, डा० चन्द्रशेखर गुप्ता, डा० मोहन चन्द, श्री सुमत प्रसाद जैन, डा० गोकुल प्रसाद जैन, श्री नीरज जैन, श्री निर्मल जैन, डा० कपूर चन्द जैन, डा० जय कुमार जैन, डा० कैलाश चन्द जैन, डा० एस०पी० जैन, डा० निजामुद्दीन, प्रो, एम०एल० जैन, डा० अरुणा आनन्द, डा० कस्तूर चन्द जैन कासलीवाल, श्री प्रकाश वाफना, श्री सुशील जैन, डा० योगेश चन्द जैन, श्री रंजन परमार और श्री सुदीप जैन शास्त्री।

१३. विषय - <u>भगवान ऋषभदेव जयन्ती-महोत्सव</u>

स्थान - गांधी मैमोरियल हाल (आडिटोरियम), नई दिल्ली। दिनांक १४-३-१९९३

मुख्य अतिथि - जगदाचार्य स्वामि अखिलेश जी

विषय - <u>ऋग्वेद मे जैन सन्दर्भ तथा</u>
<u>दक्षिण भारत में जैन स्थापत्य और कला-संगोष्ठी।</u> (दिनांक १५-१६ मार्च, १९९३)

मुख्य अतिथि - डा० विशम्भर नाथ पान्डे (पूर्व राज्यपाल, उड़ीसा)

स्थान - राष्ट्रीय संग्रहालय आडिटोरियम, नई दिल्ली।

शोधपत्र -

(1) ऋग्वेद मे अर्हत और ऋषभवाची ऋचायें: एक अध्ययन (ले० डा० सागर मल जैन)
(2) हिरण्यगर्भ सूक्त में जैन सन्दर्भ (ले० डा० गोकुल प्रसाद जैन)
(3) Rudra in the Rgveda and Jain Elements (By Dr. S.P. Narang)
(4) केसी सूक्त मे श्रमण सन्दर्भ (ले० डा० विमल प्रकाश जैन)
(5) केरल में जैन स्थापत्य और कला (ले० श्री राजमल जैन)
(6) Jaina Architecture and Art in Karnataka ( By Dr. K.V. Ramesh)
(7) Jaina Architecture and Art in Tamil Nadu ( By Dr. K.V. Soundara Rajan)
(8) Jaina Literature in Tamil (By Prof. R. Champak Lakshmi)

संगोष्ठी में भाग लेने वाले प्रमुख विद्वान - डा० एम०सी० जोशी, डा० बी०के०थापर, डा० राम शरण शर्मा, प्रो० प्रेम सिंह, डा० एम०एल० देशपाण्डे, प्रो० बी०एम० चतुर्वेदी, प्रो० वाचस्पति उपाध्याय, डा० सरोजनी महिषि, प्रो० पुष्पेन्द्र कुमार, डा० आर०सी० शर्मा, प्रो० श्री रंजन सूरिदेव, श्री डाल चन्द जैन (पूर्व सांसद), श्री कृष्ण देव, डा० एस०एस० राणा, डा० स्वराज प्रकाश गुप्ता, डा० आर०डी० त्रिवेदी, पद्मश्री डा० लक्ष्मी नारायण दुबे, डा० स्नेह रानी जैन, डा० चन्द्रशेखर गुप्ता, डा० रमेश सी० जैन नूतन, श्री सुशील जैन, श्री सुमत प्रसाद जैन, श्री प्रकाश वाफना, श्री रंजन परमार, डा० रमेश चन्द जैन, डा० कैलाश चन्द जैन, डा० शैलेन्द्र रस्तोगी, डा० निजामुद्दीन, डा० टी०ए०वी० मूर्ति, डा० शिव प्रसाद, डा० फूल चन्द जैन "प्रेमी", श्री निर्मल जैन, डा० आई० के० शर्मा, डा० (श्रीमति) सुषमा कुलश्रेष्ठ, डा० मोहन चन्द, डा० महेश भारतीय, डा० नागेन्द्र कुमार सिंह, डा० अशोक कुमार, डा० रविन्द्र नाथ मिश्र, डा० कमला पंत, डा० महेन्द्र मानव, डा० जे० एन० जोशी, डा० ईश्वर शरण विश्वकर्मा, डा० एस०पी० जैन और डा० अरुणा आनन्द

१४. Sub - <u>Rshabhadev Jayanti Mahotsava</u>

Venue - Gubbi Veeranna Ranga Mandir (Auditorium), Bangalore, Date- 3rd April, 94

Chief Guest - Sri N. Jayanna (Chief Whip, Karnataka Legislative Assembly, Bangalore.)

Sub - <u>Jaina Heritage of Karnataka- Seminar</u>

Venue - Yavanika Auditorium (State Youth Centre Bangalore) Date: 4-5 April, 1994
(with co-sponsorship, Bangalore University, Bangalore)

Subject of the papers

(1) Rsabhdev Literature in Kannad (By Dr. B.B. Shingehalli)
(2) Attimbbe & Western Chalukyas (By Dr. Shanti Nath Dibbad)
(3) Some Important Jain Rulers & their contribution to Indian History (By Prof. Subha Chandra)
(4) Jain Culture in Kannad Literature (By Prof. M. Chidananda Murthy)
(5) A Glimpse of Jaina Kavyas in Kannada (By Dr. M.D. Vasanth Raj)
(6) Important Jain Rulers and their contibution (By Dr. P.N. Narasimha Murthy)
(7) Jaina Art in Karnataka (By Dr. H.R. Raghunath Bhat)
(8) Diffusion Pattern of Jainism and its Art in South India (By Dr. K.V. Soundara Rajan)
(9) Recent Discoveries of Jaina Cave Inscriptions in Tamil Nadu (By Dr. I. Mahadevan)
(10) Conversion of Jain Temples in Karnataka (By Prof. Hampa Nagarajaiah)
(11) Jaina Monuments in North Karnataka (By Dr. A.V. Narasimha Murthy)
(12) Jaina Monuments in South Karnataka (By Dr. M.S. Krishna Murthy)
(13) Jain Culture in Telugu Literature (By Prof. G.V. Subrahmanyam)
(14) Jain Art and Architecture in Andhra (By Dr. I.K. Sharma)
(15) Vatrasna Sages in the Rgveda and Jainism (By Dr. Bhag Chandra Jain Bhaskar)
(16) [illegible]

List of prominent participants in the Seminar - Dr. Kamla Hampana, Dr. M.A. Jaya Chandra, Prof. G.A. Hadagali, Prof. Narasinga Rao, Sh. Jitendra Kumar, Dr. Gokul Prasad Jain, Prof. S.P. Narang, Dr. Chandra Shekhar Gupta, Sh. A.N. Chandrakirti, Sh. P.S. Chandra Shekhar, Dr. N. Suresh Kumar, Prof. Jeevandhara Kumar, Dr. Saraswati Vijay Kumar and Dr. Aruna Anand Etc.

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# प्रेरणा, लक्ष्य और अभिनन्दन

यों तो हर व्यक्ति को अपना देश अच्छा लगता है, अपने देश की मिट्टी से उसे प्यार होता है, पर हम भारतीयों को अपना देश प्यारा तो है ही, हम भारतीय हैं इसका हमें गौरव भी है। हमें गौरव है क्योंकि भारत वास्तव में एक महान् देश है। यह अपने विशाल क्षेत्रफल या विशाल जनसंख्या के कारण से महान् नहीं है, क्योंकि चीन की जनसंख्या तो हम से भी अधिक है और हमसे भी विशाल क्षेत्रफल चीन व रूस आदि अन्य देशों का है। ज्ञान और विज्ञान के क्षेत्र में भी हम अग्रणी नहीं हैं और आर्थिक सम्पन्नता की दृष्टि से तो हमें गरीब राष्ट्रों में ही माना जाता है। तब प्रश्न उठता है कि उपरोक्त किसी भी दृष्टि से जब हम प्रथम पंक्ति में नहीं आते हैं तो हम महान् राष्ट्र कैसे माने जावेंगे। हमारे देश की महानता है हमारी विविधता में एकता। प्रकृति ने केवल इसी राष्ट्र को अपने सभी रंग और ऋतुएं, प्राकृतिक छटा और सम्पदा मुक्तहस्त से प्रदान की है। इस देश में हैं विभिन्न भाषाएं और परम्पराएं, अनेकों जातियों, धर्म और संस्कृतियों के मध्य अनेकता में एकता। भारत के तीन ओर महासागर की असीमित और विराट् जलधारा है तो उत्तर में है बर्फ से ढका संसार का सबसे ऊँचा पर्वत हिमालय। सहारा के रेगिस्तान की छवि राजस्थान के थार रेगिस्तान में उपलब्ध है तो संसार में सबसे अधिक वर्षा भी भारत के ही चेरापूंजी (आसाम) में ही होती है। दोपहर में थार के रेगिस्तान में ऐसी भयंकर गर्मी हो जाती है कि उस गर्मी से उबलते पानी से चाय तैयार हो जावे और हिमालय पर इतनी ठंडक कि पानी पीने के लिये भी बर्फ को गर्मी देकर पिघलाना पड़े। पूरे वर्ष इस देश में जब जैसे मौसम का आनन्द लेना चाहें देश के किसी एक हिस्से में उस मौसम का आनन्द प्राप्त हो सकता है। हर प्रकार के फल, फूल, सब्जी, सुगन्ध, स्त्री, पुरुष, विश्वास, आस्था, संस्कृति और सभ्यता यहां हैं। सबसे बड़ी विशेषता है अपनी मान्यता और आस्था में दृढ़ रहते हुए भी दूसरे की मान्यता और आस्था को सम्मान देने की इस देश की परम्परा। वास्तव में यही है अनेकता में एकता।

जब शक्ति प्राप्त हो जाती है तो शक्तिशाली का मदान्ध हो जाना अस्वाभाविक नहीं है। इसलिये शक्तिशाली होने से ही कोई महान् कहलाने का अधिकारी नहीं बन जाता। बल्कि शक्ति प्राप्त होने पर भी उसका दुरुपयोग न करना, दूसरों के अधिकार को भी सम्मान देना, धीरता, गंभीरता, सहनशीलता और विनयशीलता के गुण ही उसे महान बनाते हैं। इतिहास गवाह है कि अनेकों बार इस देश में ऐसी शक्तिशाली सत्ता स्थापित हुई है जो विश्व को पददलित कर सकती थी; अपनी सीमा के निकट के देशों को अपनी सत्ता और शक्ति के बर्बर प्रहार से आक्रान्त कर सकती थी; पड़ोसियों को रोंद सकती थी, लूट सकती थी और अपनी विचारधारा व संस्कृति को शक्ति का सहारा लेकर विस्तार दे सकती थी, जैसा इतिहास में अनेकों बार विदेशी शासकों ने किया भी है। पर इस देश की परम्परा में कभी तलवार की धार पर अपनी संस्कृति और मान्यता को प्रसार देने का चलन नहीं रहा है, क्योंकि इस देश ने शासक और शासन दोनों को ही ऐसी संस्कृति दी थी जिसकी राजनीति का भी एक धर्म होता था। उनके स्वेच्छा से निर्धारित संयम, नियम और बन्धन थे। इस देश की संस्कृति ने शासक और शासन के लिये ही नहीं अपितु युद्ध के मैदान में योद्धाओं को क्रोध और आवेश की अन्तिम स्थिति में भी कुछ नियमों, और बन्धनों में रहना सिखाया है। युद्ध के मैदान में नियम और संयम की मिसाल देखिये कि लंकेश रावण अपने महान शत्रु श्रीराम से पराजित होकर युद्ध के मैदान में मरण शय्या पर आखिरी सांसें गिन रहा है। उस समय विजेता राम अपने छोटे भाई लक्ष्मण को युग के महान् पंडित और कुशल शासक रावण के पास जाकर

उनसे शासन करने का अनुभव और ज्ञान प्राप्त करने का परामर्श देते हैं। रावण भी लक्ष्मण के विनय और सम्मानपूर्वक पूछे गए प्रश्नों का समाधान करता है। इस देश के इसी संस्कार और संस्कृति, परम्परा और इतिहास, विविधता और सहनशीलता ने भारत को महान् राष्ट्र कहलाने का अधिकार दिया है।

अपने देश की यह छवि जब मेरे मन में आल्हाद का संचार कर रही होती थी तभी देश का आज का वातावरण और घटनाएं वह सुख स्वप्न एक झटके से तोड़ देता था। कहाँ है हमारे देश की सहनशीलता, समानता और दूसरों को सम्मान देने वाली परम्परा? हम तो प्रतिदिन देश के समाचार पत्रों के माध्यम से धर्मान्धता और भिन्न मान्यता के कारण होने वाले संघर्ष, भाषा और प्रदेश के नाम से होने वाले संघर्ष तथा उच्च और दलित वर्ग के संघर्ष की ही जानकारी अधिक पा रहे हैं। मुझे लगा हमने कहीं न कहीं भारी भूल की है। वर्ना हमारे देश में जहां हजारों वर्ष से आपसी मेल-जोल और सहनशीलता की इतनी सशक्त परम्परा हमें मिली थी वहां इस प्रकार के संघर्ष कैसे होने लगे। सोचने पर मुझे लगा कि सम्भवतः भारत की विभिन्न मान्यताओं और विचारधाराओं के मध्य जो एक समन्वय बिन्दु था, जो विभिन्न दिशाओं से आने वाली गंगा, यमुना व सरस्वती की धाराओं को एक स्थल पर मिलाने वाला संगम था, वह कहीं अदृश्य हो गया है। इसी से अब इन विचारधाराओं में संगम न होकर संघर्ष हो रहा है। पिछले जमाने की अनेकता में एकता समाज में पुनः स्थापित करने के लिये हमें इतिहास में से खोजकर उस समन्वय बिन्दु को पुनः अपनी आस्था के केन्द्र में स्थापित करना होगा। हमें उस महापुरुष को उभारना होगा जो इस देश की सभी प्राचीन संस्कृतियों, मान्यताओं और परम्पराओं में कभी एकता का प्रतीक बना हुआ था, जिस पर सभी लोग अपनी मान्यता के अनुसार अपनी श्रद्धा और भक्ति अर्पित करते थे, जो सभी की श्रद्धा का संगम बन गया था, जिसने भारतवासियों को ही नहीं पूरी मानवता को सभ्य, सुसंस्कृत व सम्पन्न किया। वह महापुरुष थे-*भगवान् ऋषभदेव,* जिसे देश की हर मान्यता और धर्म ने अपनी श्रद्धा के सुमन अर्पित किये हैं, जिनको जैन, वैदिक और बौद्ध सभी धर्म ग्रंथों ने अति प्राचीन पूज्य पुरुष और मानव संस्कृति का संस्थापक माना है तथा जिनके पुत्र चक्रवर्ती सम्राट् भरत के नाम पर हमारे देश का नाम भारतवर्ष प्रख्यात हुआ। बहुत आश्चर्य की बात है कि जैन समाज ने भी उन्हें प्रथम तीर्थंकर तो माना है किन्तु समाज में उनके विशिष्ट अवदान को यथेष्ट महत्त्व नहीं दिया। उन्हें जैन धर्म के चौबीस तीर्थंकरों में से प्रथम मान लेना ही यथेष्ट समझ लिया गया। वे भूल गए कि ऋषभदेव जी ने ही इस युग में सर्वप्रथम धर्मतीर्थ की स्थापना की थी। बाद में जो तेईस तीर्थंकर भगवान् हुए उनको आत्म कल्याण की प्रेरणा ऋषभदेव जी से ही प्राप्त हुई थी। मुनि धर्म की स्थापना, गृहस्थ धर्म की स्थापना, शासन करने की कला, युद्ध कला, भाषा और कृषि विद्या सब उन्हीं की देन हैं। सच्चाई तो यह है कि वे प्रथम ही नहीं बल्कि अकेले तीर्थंकर हैं जो मोक्ष का मार्ग ही नहीं समझाते, आदर्श गृहस्थ होना भी सिखाते हैं। उन्होंने गृहस्थजन को असि, मसि और कृषि का उपदेश दिया था। इस पर पूर्ण गंभीरता से विचार करें तो यह उनका ब्रह्म वाक्य है। साधारण रूप से तो इसका अर्थ होता है, (असि) युद्ध विद्या अथवा सुरक्षा, (मसि) लेखन विद्या या शिक्षा तथा (कृषि) तो कृषि या खेतीबाड़ी है ही। आज के युग में भी आत्मरक्षा, शिक्षा और कृषि का ब्रह्मवाक्य जैन समाज के लिये उतना ही महत्त्वपूर्ण है जितना पूर्व काल में था। सच तो यह है कि वे पुरुषार्थ, पौरुष और परमतत्व के प्रेरणा श्रोत हैं।

इसी प्रकार, प्राचीन वैदिक वांङ्मय में उन्हें विष्णु का आठवां अवतार और प्रथम मानव अवतार तो माना है और उनका भरपूर गुणानुवाद भी किया है किन्तु हिन्दू समाज ने भी उन्हें श्री राम और श्री कृष्ण के समान मन्दिर में अवतार के रूप में नहीं पूजा और श्रद्धा का केन्द्र नहीं माना है। समन्वय, समानता और स्याद्वाद शताब्दियों की गुलामी के कारण अपनी परम्परा के केन्द्रबिन्दु भगवान ऋषभदेव को ही भुला बैठे हैं। इसीलिये देश में शान्ति और समन्वय का वातावरण बनाने के लिये पूरे देश को उनके अवदान के विषय में बताना होगा और देश को उन्हें अपनी श्रद्धा और प्रेरणा का केन्द्र

बनाना होगा। इसी उद्देश्य से सन् १९८७ में दिल्ली में ऋषभदेव प्रतिष्ठान की स्थापना की गई थी। १० अप्रैल, १९८८ को दिल्ली विश्वविद्यालय में "विश्व संस्कृति में तीर्थंकर ऋषभदेव" शीर्षक से प्रथम दो दिवसीय संगोष्ठी का आयोजन प्रतिष्ठान द्वारा किया गया था। उसके पश्चात् प्रतिवर्ष विभिन्न संगोष्ठियों के माध्यम से यह संस्था लगातार अपने लक्ष्य की ओर अग्रसर होती रही है। इसी स्मारिका में प्रकाशित "दर्पण" में गत आयोजनों की विस्तृत जानकारी उपलब्ध है। उससे यह स्पष्ट ज्ञात हो जाता है कि संस्था ने गत कुछ ही वर्षों में अपने आयोजनों के स्तर और शोधपत्रों के स्तर में काफी विकास किया है। देश के प्रथम पंक्ति के विद्वानों से संस्था ने अपने आयोजनों के लिये साधुवाद प्राप्त किया है।

गत कुछ समय से आमन्त्रित विद्वान और संस्था कि शुभचिन्तक हमें प्रेरणा देते रहे हैं कि हमें अपनी संस्था के मुख्य आयोजनों को अब देश के अलग-अलग प्रदेशों में आयोजित करना चाहिये। दिल्ली में भी लघु रूप में गोष्ठियां और अन्य आयोजन चलते रहेंगे। इन सुझावों को ध्यान में रखते हुए गत वर्ष संस्था ने यह निर्णय लिया था कि हम आगामी पांच वर्षों तक अपना वार्षिक तीन-दिवसीय मुख्य आयोजन दक्षिण भारत के अलग-अलग प्रदेशों में करेंगे। जिस प्रदेश में करेंगे उसकी प्रादेशिक भाषा में जैन साहित्य, प्राचीन जैन इतिहास, कला, स्थापत्य और शिलालेखों आदि पर उस विषय के मूर्धन्य विद्वानों से शोध पत्र तैयार कराये जायेंगे। इस सन्दर्भ में प्रथम आयोजन तीन-दिवसीय महोत्सव के रूप में ३ से ५ अप्रैल, १९९४ तक बंगलौर में करने का निर्णय लिया गया। रविवार ३ अप्रैल, १९९४ को भगवान ऋषभदेव जयन्ती और ४ व ५ अप्रैल, १९९४ को "कर्नाटक में जैन संस्कृति" विषय से संगोष्ठी का आयोजन किया। (विस्तृत जानकारी "दर्पण" में देखें )

बंगलौर में इस आयोजन की व्यवस्था के लिये भगवान ऋषभदेव जयन्ती महोत्सव समिति का गठन किया गया। इस समिति के अध्यक्ष श्री मोहन लाल स्वारीवाल, वरिष्ठ उपाध्यक्ष श्री एस०सुरेन्द्र हेगड़े तथा कोषाध्यक्ष श्री किरण राज जैन (एल० आई० सी०) का जो भरपूर सहयोग इस हेतु प्राप्त हुआ है उसकी प्रशंसा शब्दों के द्वारा व्यक्त कर पाना संभव नहीं है। वास्तव में आयोजन की सफलता का अधिकांश श्रेय पाने के ये लोग ही अधिकारी हैं। हमें बंगलौर की जैन समाज से प्रथम परिचय श्री प्रताप कुमार तोलिया के माध्यम से मिला और बाद में श्री पारस मल भंसाली और श्री सुरेश चन्द जैन (अशोक बैंगल्स) ने इस विषय में भरपूर सहायता हमें दी। श्री भंसाली महोत्सव समिति के उपाध्यक्ष भी थे और साथ ही उनके कार्यालय में ही आयोजन समिति का भी कार्यालय बनाने की अनुमति हमें उनसे प्राप्त हुई थी। उनकी इस उदारता एवं सहयोग के लिये हम उनके विशेष आभारी हैं। समिति के अन्य उपाध्यक्ष श्री रविभाई शाह, श्री हस्तीमल सिसौदिया, श्री विजय राज जी (कोरपोरेटर ), श्री रतन लाल कोठारी, सचिव श्री मनोहर भारती एवं उपसचिव श्री अमोलक चन्द गादिया, सदस्यगण-सर्वश्री लक्ष्मीचन्द भारती, निहाल चन्द जैन, जितेन्द्र कुमार (इंजीनियर), डा० जय चन्द्रा आदि से भी भरपूर सहयोग मिला जिसके लिये हम अपना आभार व्यक्त करते हैं। बंगलौर से बाहर के समिति सदस्य श्री खिल्ली मल जैन (अलवर, राज०) तथा आगरा के श्री रतनलाल बेनाड़ा और श्री स्वरूप चन्द जैन तथा श्री बसन भाई लखम सी शाह (बम्बई), एवं शाह हेम चन्द जैन (मैसूर ) के भी हम अत्यन्त आभारी हैं। उन्होंने इस स्मारिका "ऋषभ सौरभ-१९९४" के प्रकाशन में विशेष आर्थिक सहयोग प्रदान किया है तथा अपने मित्रों से सहयोग दिलवाया है। इस कार्य में साहू शरद कुमार जैन (बम्बई), श्री प्रताप चन्द बरोल्या (आगरा) और श्री कैलाश चन्द जैन (एच० डी० सी०) तथा श्री सम्पत लाल छाबड़ा (कलकत्ता) के द्वारा प्राप्त सहयोग के लिये भी हम अपना आभार व्यक्त करते हैं। आयोजन की व्यवस्था में श्री प्रकाश बापना, जयपुर ने बंगलौर व अन्य नगरों में मेरे साथ काफी समय तक भ्रमण किया तथा काफी सूझबूझ के साथ अपनी जिम्मेदारियों को निभाया। इसी प्रकार, बम्बई के पूर्व डिस्ट्रिक जज श्री आर० जी० सेठकर ने बम्बई में हमारे सहयोग में अपना बहमूल्य योगदान किया। इन सभी के हम बहुत आभारी हैं।

"ऋषभ सौरभ-१९९४" शोधपत्रों का एक सुन्दर संकलन है। इतिहास, स्थापत्य और कला विषय के शोध पत्रों के प्रकाशन का कार्य काफी परिश्रम और सावधानी से करना होता है। इसकी प्रूफ रीडिंग और साज-सज्जा में डा० अरुणा आनन्द और डा० टी० ए० वी० मूर्ति एवम् डा० बच्चन कुमार (इंदिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली) ने जो परिश्रम किया उसी के कारण एक सुन्दर प्रकाशन आप तक पहुंच पाया। स्मारिका के वरिष्ठ सम्पादक प्रो० एस० पी० नारंग ने बराबर यह प्रयास किया है कि स्मारिका का प्रकाशन दोष रहित और स्वच्छ रहे तथा श्री पारस दास जैन ने इसे आकर्षक रूप देने का जो प्रयास किया है, वह कितना सफल रहा है इसका निर्णय तो स्वयं प्रबुद्ध पाठकों को ही करना होगा। मैं तो इन सभी मित्रों के परिश्रम का अभिनन्दन करता हुआ यही कहूंगा कि "ऋषभ सौरभ-१९९४" को सुन्दर रूप देकर आप तक पहुँचाने का श्रेय इस सम्पादक-मण्डल को ही जाता है।

सबसे अन्त में, मैं सबसे महत्त्वपूर्ण महानुभावों का अभिनन्दन करना चाहता हूँ, अर्थात वे विद्वतगण जिन्होंने भारी अध्ययन और परिश्रम से अपने शोधपत्र तैयार करके हमें संगोष्ठी हेतु भेजे तथा वे विद्वान जिन्होंने संगोष्ठी के विभिन्न सत्रों के अध्यक्ष के रूप में अपने बहुमूल्य ज्ञान का प्रकाश हमें दिया। हमने तो इन बहुमूल्य मोतियों को एक माला का रूप देकर ही आपके सामने प्रस्तुत किया है। इन सभी विद्वानों के प्रति हम अपना आभार एवं अभिनन्दन व्यक्त करते हैं।

हृदय राज जैन

महासचिव

# OPINION POLL

◆ **Dr. R.C. Sharma, Director General, National Museum, New Delhi**

Rishabh Dev Foundation is engaged in the commendable work of desseminating the message of Indian art and culture through organising lectures, symposia in different regions of India and bringing out useful publications.

I wish the Foundation all success.

◆ **Dr. R.K. Perti, Former Director General, Archives of India, Govt. of India, New Delhi.**

Rishabh Dev Foundation has been doing excellent work in the preservation and propogation of our Art and Cultural heritage.

I wish the Foundation success in its venture.

◆ **Dr. M.D. Vasanth Raj, Former Head of the Department of Jainology, University of Madras.**

I have great appreciation for your noble effort in arranging and conducting the Seminar with great success, at Banglore.

◆ **Dr. P.M. Joseph (Retd. Professor) P.O. Anchal, Kerala**

I express my feeling of appreciation of the works done by your Foundation, especially in encouraging the scholars. Congratulations.

◆ **Dr. H.R. Raghunath Bhat, Department of History, Karnatak University, Dharwad.**

I congratulate you and your colleagues for organising such an important Seminar as the one on JAINA HERITAGE OF KARNATAKA.

◆ **डा० प्रभुदयालु अग्निहोत्री, पूर्व कुलपति, विश्वविद्यालय, भोपाल, म०प्र०**

ऋषभदेव प्रतिष्ठान द्वारा आयोजित संगोष्ठियों के विवरण मिले। मैं इन दोनों संगोष्ठियों में प्रस्तुत किये गए लेखों को देखकर चकित रह गया। आप बड़े परिश्रम से लोगों को तलाशते और उनका उपयोग करते हैं। प्रतिष्ठान के प्रति आदर उत्पन्न हुआ है ये दोनों अंक देखकर,।

◆ **श्री डालचन्द जैन (पूर्व सांसद) सागर, म०प्र०**

भगवान ऋषभदेव जयन्ती महोत्सव और "ऋग्वेद में जैन सन्दर्भ तथा दक्षिण भारत में जैन स्थापत्य और कला" संगोष्ठी में सम्मिलित होने का सुअवसर मिला।

उपरोक्त कार्यक्रमों मे हमारे देश के विशिष्ठ विद्वानों के खोजपूर्ण तथ्यात्मक विचार सुनने का अवसर भी आपके माध्यम से मिला। मैं इस भव्य आयोजन हेतु आपको साधुवाद देता हूँ।

◆ **डा० श्रीरंजन सूरिदेव (साहित्य - आयुर्वेद - पुराण - पालि - जैन दर्शनाचार्य, पटना (बिहार)**

ऋषभदेव प्रतिष्ठान द्वारा दि० १४ से १६ मार्च, ९३ तक आयोजित त्रिदिवसीय 'सांस्कृतिक सद्भावना संगोष्ठी' ने संगोष्ठियों की परम्परा में अपना अभिनव अभिज्ञान उपस्थापित किया है। कहना न होगा कि ऋषभदेव प्रतिष्ठान ने

इस संदर्भ में एक नई स्वस्थ परम्परा की शुरुआत की है। इसने संगोष्ठियों की त्रुटिपूर्ण आयोजन-विधि को लक्ष्य किया है और इसमें संशोधन कर एक नई दिशा का उद्‌घाटन किया है कि संगोष्ठी में वे ही शोध-निबन्ध पढ़े जायेंगे, जो प्रतिष्ठान द्वारा पूर्वामन्त्रित होंगे और वे पूर्वमुद्रित रूप में प्रतिष्ठान द्वारा सुलभ कराये जायेंगे।

इस त्रिदिवसीय संगोष्ठी मे तीनों दिनों तक ऐसा प्रतीत होता रहा कि जैसे हम भूर्लोक से भुवर्लोक में प्रोन्नत हो गए हैं।

◆ **श्री महेन्द्र कुमार मानव, (भू०पू० वित्त एवं समाजसेवा मंत्री, म०प्र०, भोपाल)**

१४ से १६ मार्च, १९९३ में आयोजित सांस्कृतिक सद्‌भावना संगोष्ठी में भाग लेकर मुझे बड़ी प्रसन्नता हुई। मैं ज्ञानवर्धन कर लौटा।

आपके प्रयत्न के लिये अपनी हार्दिक शुभकामनायें भेज रहा हूँ।

◆ **डा० निजामुद्दीन (पूर्व प्रोफेसर, कश्मीर विश्वविद्यालय, श्रीनगर) पो० बालैनी, मेरठ**

ऋषभदेव जयन्ती महोत्सव तथा सांस्कृतिक सद्‌भावना संगोष्ठी में भाग लेने का अवसर मिला। विचार-संगोष्ठी स्तरीय रही, संवाद को नए क्षितिज मिले। वैदिक साहित्य में ऋषभदेव के प्रसंगों को खंगालकर, सतह पर लाना श्रम साध्य तो है ही ज्ञानलब्धि में डूबना भी है। आपकी नई सोच भविष्य में अनेक-ज्ञान-राहो को प्रशस्त करेगी, ऐसा विश्वास है।

◆ **डा० शैलेन्द्र कुमार रस्तोगी, उपनिदेशक, लखनऊ संग्रहालय, लखनऊ**

१४ से १६ मार्च, १९९३ के समारोह के भव्य एवं सुव्यवस्थित आयोजन हेतु मेरी हार्दिक शुभ कामनाएं स्वीकार करें।

◆ **डा० जगन्नाथ जोशी, रीडर, संस्कृत विभाग, कुमायूं विश्वविद्यालय, नैनीताल, उ०प्र०**

प्रतिष्ठान द्वारा आयोजित सांस्कृतिक सद्‌भावना संगोष्ठी में मैंने और मेरी बेटी डा० कमला पन्त ने भाग लिया था। इस सुन्दर आयोजन को आपने बड़ी सफलता पूर्वक सम्पन्न कराया। इसके लिये आपकी जितनी प्रशंसा की जाय वह कम ही होगी।

◆ **डा० अनुपम जैन, प्रोफेसर, गवर्नमेन्ट डिग्री कालेज, सारंगपुर, म०प्र०**

आप भगवान ऋषभदेव विषयक ऐतिहासिक, पुरातात्विक सामग्री के संकलन हेतु जितना श्रम कर रहे हैं एवं जिस समर्पण भाव से कार्य को संचालित कर रहे हैं वह एक आदर्श है।

◆ **डा० राजा राम जैन, पूर्व अध्यक्ष, संस्कृत और प्राकृत विभाग, एच.डी. जैन कालेज, आरा, बिहार**

यह जानकर बड़ी प्रसन्नता हुई कि ऋषभदेव प्रतिष्ठान गत वर्षों के समान ही ऋषभदेव जयन्ती और सांस्कृतिक सद्‌भावना संगोष्ठी का आयोजन करने जा रहा है, जिसमें भारत के अनेक प्राच्यविद्याविद भाग ले रहे हैं।

भगवान ऋषभदेव के महान मंगलमय उपकारों को लोग भूलने लगे थे। ऋषभदेव प्रतिष्ठान ने उस प्रच्छन्न यथार्थ को उजागर करने का दृढ़ संकल्प लेकर एक अमूल्य ऐतिहासिक विरासत के प्रति अपनी समर्पित भावना व्यक्त की है, जिसके लिये इतिहास-जगत उसका सदैव ऋणी रहेगा।

◆ डा० के०आर० चन्द्रा, अध्यक्ष, पाली-प्राकृत विभाग, गुजरात विश्वविद्यालय, अहमदाबाद

आपके द्वारा भेजी हुई दोनों पुस्तकें मिलीं। इस प्रकार के प्रकाशनों और संगोष्ठियों से नये ऐतिहासिक तथ्य प्रकाश में आते रहेंगे और जैन धर्म की प्राचीनता पर काफी प्रकाश पड़ेगा। आपके उत्साह और परिश्रम के लिये बधाई।

◆ श्री निर्मल जैन, संयोजक-शाकाहार परिषद्, सतना, म०प्र०

सेमिनार बहुत सफल और प्रभावक रही। दो दिन तक अच्छी चर्चायें हुईं, विद्वानों का भी अच्छा समागम रहा। वैसे सेमिनार में भाग लेने वाले प्रायः सभी विद्वान प्रभावित थे और व्यवस्थाओं से प्रसन्न भी।

◆ डा० नन्द लाल जैन, रीवां, म०प्र०

ऋषभदेव प्रतिष्ठान के सेमिनार में सम्मिलित होने का अवसर मिला। इसमें भगवान ऋषभदेव और जैन संस्कृति सम्बन्धित प्राचीन भारतीय साहित्य में उपलब्ध सामग्री के आलोड़न और आलोचन से शोधपत्रों का वाचन हुआ। सभी शोधपत्र उच्च कोटि के थे तथा जैन संस्कृति की प्राचीनता के संवर्धक रहे। इस दृष्टि से प्रतिष्ठान ने सांस्कृतिक पुनरुत्थान में योगदान किया है।

# A GLIMPSE OF JAINA KAVYAS IN KANNADA

Dr. M.D.Vasantharaj*

The Jainas have made a valuable contribution to Indian Culture as a whole and this contribution occupies a prominent place in the history of India. Jaina art and architecture have gained tremendous appreciation from all quarters. The temples of Mount Abu, the Gomateswaramonolithic statue of Shravanabelagola, the imposing Manastambhas standing in front of many Jaina temples in South India, the paintings in many temples and the Jaina caves are all recongnised for their grandeur and rank among the best in the world as pieces of art and architecture.

In the field of literature the Jaina contribution has covered almost all the branches of learning, such as Kavya, Purana, Alankara, Chandas, Vyakarana, Jyotisa, Ayurveda, Ganita, Religion, Philosophy, etc. The Jains did not have a bias for any particular language and they therefore composed works in almost all the Indian languages. The Thirthankaras preached their Dharma in Prakrit, a language which was understood by people, from the highest strata of society down to the lowest. Their preachings were compiled by their desciples and were preserved in an oral tradition for a long time and later on in the 2nd century A.D. An attempt was made to preserve the same in writing. The credit of initiating this, goes to Acharya Puspadanta, who at Banavasi, an ancient well known town of Karnataka, initiated to put into writing the 'Kammapayadilpahuda', and as a result, the 'Satkhandagama' the most venerated Agama of the Digambara Jains, came into being. This was followed by the composition of other Agama works such as 'kasayapahuda', Kundakundacharaya's works, 'Mulachara' etc. Dravyanuyoga, Karananuyoga and Charananuyoga are the main subjects dealt with in these Agama works. The subject matter of Prathananuyoga still continued in the oral tradition and finally, in the 9th Century A.D., Jinasenacharya and Gunabhadra Swami moulded it into the 'Mahapurana' in the style of Mahakavya. This serves as the main source book for most of the later Jaina literature composed in Sanskrit, Apabhramsa, Tamil and Tannada languages.

Here a work about the Mahapurana, which has served as a source for many of the Kannada kavyas, and also as a model for the composition of kavyas in general, is necessary. This work depicts the lives of 63 prominent personages viz., 24 Tirthankaras, 12 Chakravartins (the overlords of the entire Bharataksetra), the 9 Vasudevas (or the Ardha-chakrins-the overlords of half of Bharataksetra), 9 Baladevas (elder half brothers of Vasudevas) and 9 Prativasudevas (Enemy-Vasudevas from whom the Vasudevas snatch away the overlord-ship of Bharataksetra). This work is also known by the title 'Trisasti(=63) Salakapurasa Carita'. Jinasenacharya and Gunabhadra

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Swamin, the authors, have embedded in this great work all the topics pertaining to Jaina tattvas or Siddhanta. Ths stories serve as vehicles for teaching the essence of the Tattvas. The Jainas, particularly in south India, regard this Mahapurana as a sacred work and worship it as 'SHURUTA'. Further this Mahapurana is considered also as the final authority in deciding matters of doubt, for example, regarding the compatibility of partners before marriage, undertaking a business and so on. For this the answer of this holy work is sought with a specific ritual. Apart from this religious adoration, the work is appreciated as one of the best Mahakavyas. As regards the source material for kannada kavyas here it is necessary to mention, in addition to Mahapurana two more works; namely 'padmacarita' of Ravisenacharya (6th Century A.D.) and 'Harivamsapurana' of Punnata Jinasenacharya (8th Century A.D.).

It can be seen from the available prakrit, Sanskrit and Kannada literature of Karnataka, that Jaina literature in these languages, stands as the earliest. The Jaina Kannada Kavyas, in addition to being the earliest, are admired, even to this day, for their poetical excellence.

The Kannada Adipurana of the poet Pampa is the earliest and best of the available Kannada Kavyas. It narrates the story of Risabhanatha, the Aditirthankara, in Kavya style. It brims with beautiful descriptions and rasas such as sringara, vira etc. But the main rasa, as it is usual with the Jaina Kavyas, is the santaras. The picture of the incidence of Nilanjana's dance presented by the poet, may be noted here for its descriptional beauty and expression of the sentiments of sringara giving rise finally to the shantarasa.

In the Sanskrit Adipurana of Jinasenacharya, which is the source and model for Pampa's Kannada Adipurana, Nilanjana's dance has been depicted in just a few stanzas and is not as impressive as Pampa's depiction. Pampa's description of the arrival of Nilanjana, the nymph dancer, on the stage is marvellous. When the stage is set for the commencement of the dance, the nymph appears and her reflection in the gems studded in the ornaments worn by the courtiers on their chests gave the impression that she has penetrated their hearts. Here there is an indirect suggestion of how the jivas are influenced and are captivated by sensuous objects and as a result are lost in the whirlpool of mundane existence. However in this regard, it should be noted, that there is a difference between a would be Tirthankara or a jiva destined to attain nirvana in the near future and the other souls. A would be Tirthankara or a jiva destined to attain nirvana in the near future, though attracted by sensuous objects, is not ensnared by them just as a crystal, which appears to get tainted by the colour of an object that comes in contact with it, but is not blemished by it. Nilanjana's dance performance, in fact, finally leads to be awakening of Rushabhadeva. In the midst of the performance Nilanjana's life comes to an end and because she was a nymph her body simply vanishes from the scene. But Indra, fearing a break in the sentiment i.e., Rasabhanga, immediately creates, with his divine power, another person who resembles the original Nilanjana. However this could not escape the sharp notice of a Rushabhadeva. Immediately he ponders over the vanity of wordly life and decides to pursue the life of renunciation to attain the abode of permanent bliss i.e., the state of Mukti or Nirvana.

Though there are clear evidences of Kannada Kavyas being composed as early as at least the 8th Century A.D. Pampa, who lived in the 10th Century A.D. is considered as the Adikavi and also as the greatest of the Kannada poets even to this day. Pampa's other well known work is 'Vikramarjuna Vijaya' also known by the title 'Pampa Bharata' the story of which is based on Maharshi Vyasa's Mahabharata.

Ponna, Ranna, Janna and Nagachandra alias Abhinava Pampa are other reputed names among the Jaina Kannada poets. Ponna, a contemporary of Pampa, was bestowed with the title 'Kavichakravarti' - 'Poet emperor'. His Shantinatha Charita is considered as one among the most meritorious Kannada Kavyas.

The poet Ranna, who is also bestowed with the title 'Kavichakravarti' by his patron King Tailapa, has carved for himself a name as a poet of great merit. His Kavya 'Sahasa Bhima Vijayam', well known also by the title 'Gadayuddham' has gained admiration and appreciation by one and all. The story of this kavya is based on the Mahabharata story, in particular, the event of the Mace-fight between Duryodhana and Bhima. Here it is necessary to note the special feature of the Jaina version of the epic stories. The characters in these stories are neither simply wicked and devilish on one side, nor simply virtuous and divine on the othe side, but are human in nature, having both vices and virtues. Ranna's Duryodhana is an human as any other character in the story. In this Kavya of Ranna, the reader admires Duryodhana and pities his downfall at the end. In other words he is the tragic hero of this kavya. The following incident depicts the heroic virtue of Duryodhana. Abhimanyu, who is the son of Arjuna, the deadly enemy of Duryodhana, is killed in the battle field. Now Duryodhana goes near the dead body of Abhimanyu and laments and says 'O Abhimanyu of matchless might, others can not dream of your valour. I pray to you just for this much- 'May we be blessed with even just a part of your powers'.

(Asamabala bhavadvikrama-
masambhavam perarge ninna naanitam
Praarthisuvenabhimanyu nija
saahasaikadeshaanugunamemagakke gadaa)

Poet Ranna is credited with many other works of which 'Ajitanatha Purana' is considered as a work of high merit.

'Yashodhara Charita' is the well known work of Poet Janna. This marvellous piece of poetry depicts, in a touching manner, the horrors of himsa and sensuality. King Yashodhara is disgusted with life, having witnessed the committing of adultery by his most beloved queen. When his mother enquires as to why he is morose and not gay as usual, he tells lie that he had a bad dream. His mother, thereupon, suggests sacrificing a hen to the family deity to thwart the befalling evil. Yashodhara is horrified on hearing this, and refuses to agree to this cruel act. Now his mother suggests sacrificing a hen made of riceflour, and not of a living hen. Yashodhara accepts this suggestion as he did not want to hurt his mother's feelings, and as a result commits 'Sankalpa himsa' (Killing by intention) which causes him and his mother to wander in samsara taking birth

in the animal world and living horrible torturous lives. However at last the two souls after becoming awakened take to the path of liberation.

Nagachandra, who is very well known by the name 'Abhinava Pampa' is a very popular poet. He is the author of 'Ramachandracharita' and 'Mallinathapurana'. Of these two the former brought him fame and name as a poet of merit. The story of this kavya is based on Padmacharita (or Ramayana) a Sanskrit work of Ravishenacharya. Usually in the Brahmanic versions of the Ramayana, Ravana, the Pratinayaka (or the adversary of the hero) of the story, is depicted as a very wicked devilish person; whereas Abhinava Pampa's Ravana is a virtuous, heroic person, but for the unfortunate incident of allowing himself to becoming a prey to the beauty of Sita, the wife of Rama. This work maintains its popularity even to this day.

One more poet of high merit, that has to be mentioned here, is Bandhuvarma. 'Harivamshabhyudaya' and 'Jeevasambodhane' are the two works that have given him a place of recognition as excellent poet. Although the Harivamshabhyudaya, is indebted to the Harivamsha Purana of Punnata Jinasenacharya for its material content, it is nevertheless an independent piece of poetry because of the skillful execution of the material by the poet. Though the central figure of this kavya is Neminatha, the twenty second Teerthankara, episodes such as those related to Vasudeva, Charudatta, Krisna-Balarama, and Kaurava-Pandavas, have made the poetry more attractive and charming.

Bandhuvarma's 'Jeevasambodhane' is also a noted piece of poetry in which several stories are narrated in an attractive manner. 'Sateedharma Sara' is one more work, which has been recently discovered and has been attributed to this poet.

There are many other Jaina poets who have enriched the Kannada Kavya literature with their contributions and the description of the same is beyond the scope of this article. The contribution of the Jains does not limit itself to the Kavya literature alone. Their contribution to the field of Shastras - such as medicine (including medicine for animals), Jyotisha, Grammer, Siddhanta etc., is acknowledged with respect.

The Jainas maintained and are maintaining their own distinct way of life based on the philosophy preached by the Tirthankara. Their social service has at no time, been sluggish nor selfishly restricted to their own community.

Thus they live a life true to their philosophy - 'Samata Saruabhuteshu' - A life of equality with all living beings, and 'live and let live'.

❑ ❑ ❑

# JAINA CULTURE IN KANNADA LITERATURE

Dr. M. Chidananda Murthy*

A

History of Jainism as a religion and a culture in Karnataka, we can say, in South India, is closely associated with Shravanabelgola. When the great saint Bhadrabahu during the famine that ravaged North India in the third (or second) century B.C. , came to South India along with the Emperor Chandragupta, he settled down in Shravanabelgola and spent his last days there. A few of his disciples continued their journey to Tamilnadu, and spread Jainism there. There is still a cave on the Kalvappu or small hillock in Shravanabelgola known as "Bhadrabahu cave", and perhaps Bhadrabahu lived there. The coming of Bhadrabahu and a host of his disciples to South India is the beginning of Jainism in South India. And of course, this is a well known fact.

But a thing which is very little known is that Shravanabelgola as a town did not exist in the tenth century when the Gommata image was hewn out of the rock. There is a village by name Haleya-Belgola or Old Belgola, about four kilometers north of Shravanabelgola. The very name suggests that it is older than another "Belgola". I have done extensive survey of the village and its surroundings. The name Belgola (White Pond) suggests the existence of a pond with pure water. The present pond at Shravanabelgola, is comparatively recent, as is suggested by an inscription in Shravanabelgola; it was caused to be built by the Mysore king Chikkadevaraya Wodeyar in the end of the seventeenth century, and this is proved by other evidence also. In Haleya Belgola, there is a big pond, too big for a small village like Haleya Belgola. There are a number of mutilated Jaina images on the bank of the pond and there is a fine but ruined Basadi near the village: the Basadi seems to have been built in the end of the tenth century. It has all the architectural features of the Ganga period (10th cent.) We can almost identify it with the Basadi said to have been built by Jinadevanna, son of Chavundaraya in the "Belgola" town, that is, Haleya Belgola. There are other very strong reasons to believe that Haleya Belgola is the real original Belgola village mentioned in the inscriptions before the tenth century. Most probably, the Jain saints living on the smaller hillock were fed by the Jaina community which lived in Haleya Belgola during the whole period preceding the tenth century. Gommata image was being hewn in C.981 A.D. The area prior to C.981 A.D. was a holy place for the Jaina community because of the temples and the Jaina asçetics on the small hillock. After the appearance of the Gommata on the bigger hillock, the area became a place of tourists' interest also, in the sense more and more Jains and other people began to visit the area. Shops came up. What was a relatively secluded and silent place became a busy area. The Jaina community living in Haleya Belgola naturally thought it to be more profitable to live closer to the hillocks. They slowly migrated from Haleya Belgola to Shravanabelgola area. The new township was also named as Belgola, since most of the settlers were from the Belgola (Now Old

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Belgola) village. To differentiate the two Belgolas, one was named as Haleya Belgola (Old or original Belgola) and the other as Shravanabelgola, the Belgola with the Shramana or Jaina ascetics.

There are other evidence which clinch the issue that Haleya Belgola was the original one. Now there are no more Jains in the village, although, as hinted earlier, it is full of Jaina monuments in the nature of inscriptions, mutilated Jaina images, a Basadi still fairly intact but not worshipped, folklore etc. There is architectural evidence to show that the migration of Jains from Haleya Belgola to Shravanabelgola was complete in the fourteenth century when there were serious frictions between the Jains and the Shrivaishnavas, during the time of Vijauanagara King Bukka (1368 A.D.)

**B**

Shravanabelgola occupies a unique place both in the history of Jainism and Karnataka culture. It is one place wherein we can have a glimse of all that is best in the cultural heritage which Karnataka can boast of. A search into the early phases of history of Kannada literature takes us to the excellent verses, **muktakas**, composed in a simple but highly developed language carved on rocks, extolling the death of Jaina saints through the practice of **sallekhana** vow on the smaller hillock at Shravanabelgola. The single verse poems approximately belong to the seventh century A.D. and no doubt they form the earliest specimens of Kannada poetry. As Shravanabelgola evolved as a center of Jainism and as Jainism grew in strength day by day, the Jains thought that they should cultivate the Kannada language for purposes of propogating their religion among the masses. Their medium was, of course **Kavya**. Although it was the Kadambas, the earlist Kannada kings of Brahmanical leanings to rule over Karanataka, who gave Kannada a prestigious place by making it the language of administration. It was perhaps in Shravanabelgola that attempts to cultivate the language for aesthetic purposes took place. The greatest service to Kannada literature by Jains is that they who were great Prakrit scholars made Kannada a fit vehicle of thought and feelings. At a time when Sanskrit and Prakrit dominated the literary scene in India, it goes to the credit of Jaina scholars for giving the regional languages a status they enjoy even now.

There was an argument in scholarly circles, put forth strongly by late T.S. Venkannayya that it was Buddhists who started writing in Kannada. I have shown in my papers that the argument does not stand the test of reason. There are traces of Buddhism throughout the history of Karnataka, from the period of Ashoka (third century B.C.) upto almost the sixteenth century when Kalya in Bangalore District was a flourishing town of Buddhists (as is attested in an inscription). But the thing to be clearly noted is that Buddhism was never a dominant religion, a religion of the masses. We have no evidence at all that Buddhist scholars or poets ever wrote anything in Kannada. In the case of Jainism which was the most popular religion in the eighth and the ninth century extending up to the twelfth century, the religion had the direct patronage of powerful dynasties and the poets were inspired to write in Kannada for propogating their religion. We can say that all early Kannada literature was Jain literature. The Rashtrakuta Emperor Nripatunga (850 A.D.) is supposed to be the author of the first available work in Kannada; his work **Kavirajamarga** is a work on poetics based on Dandin's **Kavyadarsha**.

He or Shrivijaya, who, according to some scholars, is the real author of **Kavirajamarga** were followers of Jainism. **Vaddaradhane** (O.920 A.D.) is a collection of nineteen stories taken from some Prakrit commentary on Shivakoti's **Brihatkatha.** The stories which are in prose were a kind of spiritual armour or **Kavaca** to protect an aspirant during his penance. Each of the stories describes how an ordinary human being, by virtue of his efforts and by undergoing untold physical and mental agony, could ward off the **karmic** material that surrounds his **atma**, and attains **samyak-jnana, samyak-charitra** and **samyak-darshana**, which are the true nature of pure **atma.** The prose style of the work is such that there is no other work in Kannada in prose form comparable to it. The work must have inspired hundreds of spiritual aspirants to lead a pure life.

The greatest poets in the **campu** form, Pampa, Ponna and Ranna belong to the tenth century and were all Jains. They seem to have viewed life through two angles: one from the secular or worldly point of view; another from the religious or spiritual point of view. They have expressed their secular experiences through what they call **laukika** classics, and their religious or spiritual feelings through their **agamika kavyas.** Pampa's **Adipurana** is a story of Adi Vrishabha Thirthanakara; it pictures how a soul immersed in mundane pleasures was caught up in the cycle of births and deaths, and after realising the nature of the futility of the temporary pleasures which the world hold for human beings, took to hard penance or **tapas** and became a realised soul, a **Jina,** (lit. a **conqueror**) and a **Thirthankara** (lit. a creator of passage through life). Jainism does not believe in God, and does not believe in the concept of divine mercy which can redeem a human being of all past sins at one stroke. Jainism strongly believes that human beings will be relieved of their sins only through their efforts: only after realizing the transitory nature of the world could they achieve **moksha** by sheer efforts. In other words, only human efforts can bring in **moksha**: this is possible by ridding of **karma** incurred by sins through sufferings and by acquiring **punya** by leading a good life as prescribed by Jaina ethics.

Jainism never values the external mundane achievements like richness, victories; rather it glorifies the spritual achievements. Control over one's passions is superior to control over the universe; it declares. This keynote of Jainism is echoed in the story of Bharata and Bahubali in Pampa's Adipurana. Bharata conquers the world through the help of his army; Bahubali defeats his elder brother Bharata and automatically becomes the supreme monarch. But this act of his makes him realise the hollowness of physical victory: he gives back the empire to Bharata and becomes a sanyasi and takes to penance.

The grand Gommata image on the hillock in Shravanabelgola is symbolic of the spiritual greatness of Bahubali. It is pertiment to note that Karnataka culture has valued **tyaga** more than **bhoga, dharma-vijaya** more than **yuddha-vijaya,** through at least four great stone images of Gommata in Shravanabelgola, Karkala, Venur and Dharmasthala. A fine blend of the worldliness and the other-worldliness is evident throughout the tenure of Kannada literature. This is mainly due to the impact of Jainism, and the story of Bharata and Bahubali on the society.

**Pampabharata** is the **laukika** or the secular epic of Pampa. The story is non-

Jaina, no doubt. Pampa has carefully avoided bringing any Jaina element in his **Bharata** epic. The social values of his times like **tyaga** (charity), **nanni** (honesty), **vira** (heroism), **Jasa** (fame), **cala** (obstinacy), **shuci** (character) find eloquent expression through his characters. For example, Duryodhana stood for obstinacy, Karna for truthfulness, Bhima for heroism, Bhishma for character, Dharmaraja for **dharma**.

Although these were values pan-Indian in character, it goes to the credit of Pampa that the story of **Mahabharata** was employed to depict the dominant social and moral values, symbolizing them in the charactres of the **Bharata** story. The secular epic served the aesthetic function of poetry more than his religious epic. As he himself puts it in his **Pampabharata**- "I express **laukika** here, but **Jinagama** in my **Adipurana**".

Another great poet Ranna wrote **Sahasabhimavijaya** or **Gadayuddha** as **laukika** epic, but his agamika epic was **Ajitapurana**. For Ponna, his **laukika** epic was **Bhuvanaika Ramabhyudaya** (a work not extant), but his **agamika** epic was **Shanthipurana**. So the tradition continued.

Jainism produced scholars of the first order. They had mastery over Sanskrit, Prakrit and of course their own language Kannada. Besides, they were well versed in all the **darshanas** including their own Jaina **darshana**. They were erudite scholars in astronomy or astrology, medicine, poetics, lexicography, art and architecture, Polity, mathematics, elephant-lore, horse-lore, and of course grammar. The poets themselves were great scholars and many of them like Ponna were **Ubhaya-kavis**, poets who could write poetry in two languages as Kannada and Sanskrit. A perusal of Jaina classics reveal that they are encyclopaedia in nature. A mastery over any classic needed a thorough knowledge of languages, sciences and darshanas. Nemichandra, the author of **Lilavathiprabandha** and **Neminathapurana** was a remarkable scholar of his times (twelfth century). Ranna who was mentioned earlier was also a grammarian and a lexicographer. Chavundaraya, the Ganga minister who had the Gommata image carved in Shravanabelgola was himself a scholar and a man of letters. His **Cha-vundarayapurana** which is in its tenth century Kannada prose, narrates the stories of sixtythree great personages of Jaina tradition (**trishashti-shalaka-purushas**). The number includes twentyfour Thirthanakaras, twelve Emperors, nine **Baladevas**, nine **Vasudevas** and nine **Prati-vasudevas.**

Janna of the thirteenth century, has written on the story of Yashodhara and on the Thirthankara Ananthanatha. The former is a very popular story usually recited in **vratas** or popular rites like Jivadayashtami. The story is richly didactic stressing the virtue of non-killing (**jivadaya Jainadharma**). Daya or compassion to beings, both human and non-human, is the first and foremost of the **vratas**, both of the **mahavratas** to be practised by Jaina sanyasis (ahimsa, satya, asteya, bramhacarya, aparigraha) and of the **anuvratas** which are the same as above, but not so strictly observed. Anuvratas are prescribed to be observed by the laity. For example, according to **ahimsa** of the **mahavratas,** a monk should never kill or wound; he should avoid completely all kinds of violence including violence through harsh or abusive language. His **ahimsa** rite has no concessions. But for a Jaina layman it is impossible to observe the vow in its entirety.

He may unintentionally kill animals while ploughing or even walking. He may have to fight wars killing human beings. These are unavoidable, yet the laymen should observe the **jivadayastamivrata** once a year to atone for the himsa or violence which they have committed unknowingly, through fasting. During the **vrata**, the story of Yashodhara is narrated. It is narrated that **sankalpahimsa** or intentional violnence is a sin. Yashodhara was a prince, he had to kill enemies in wars. His sword was always "red in colour because of the blood in wars". At one stage he had to sacrifice a fowl made of corn flour. Giving sacrifices to appease gods or goddesses is **sankalpihimsa** because it can be avoided. In the case of Yashodhara, even though he sacrified a fowl made of corn flour, he was all the while under a mental stress that he was "sacrificing an animal" to a goddess; he committed no physical **himsa**, but the **himsa** awareness haunted him. This sin made him take many births and undergo untold miseries. If a mere **himsa bhava** could bring in misery to a human being, what about real **himsa** or an act of killing? So, avoid killing-that is the moral message carried and delivered by the story. Janna's narration of the story has made his kavya immemorable in Kannada literature. Incidentally, he is also an author on a book on erotics; if a person was to be a scholar, he was to be well read even in **Kamashastra**!

As already suggested early, Jaina authors who were great scholars, wrote many scientific works in Kannada. Sridharacharya's work on Astronomy (or Astrology), Mangaraja's work on medicine, Rajaditya's work on mathematics are only a few contributions to be mentioned here. In the field of grammar, works by Nagavarma, Keshiraja Bhattakalanka may be mentioned here. Grammars on Kannada language are in Sanskrit language. As regards lexicography, the name of Ranna, Nagavarma deserve mention here. Jains made Kannada a fit vehicle for poetry, as well as scientific literature.

Nayasena's **Dharmamrita** and Brahmashiva's **Samayaparikshe** deserve a special mention, not because their works are great poetry, but because of the special intention with which their works were written. Nayasena wrote his work in the early part of the twelfth century, Brahmashiva in the latter half. Jainism which was the most dominant religion in the tenth century had begun to lose its hold on the society. Two factors contributed to its decline-one was political, and the other socio-religious. By the end of the tenth century, the reign of the Rashtakuta kings and the Ganga kings ended and this gave a rude jolt to the spreading of Jainism. Because, both the dynasties ruling in the north and south Karnataka, patronized Jainism. Secondly, Shaivism with its offshoot Virashaivism had begun to take strong roots in the masses, and the socio-religious movement of **Bassa** in the middle of the twlfth century with its insistence on **bhakti** towards God and social equality of all Shiva **bhaktas** or followers of Shiva began to make inroads into the bastion of Jainism. In this background, Nayasena no doubt wrote in **champu**, a form no doubt favoured by the elite and the scholars, but the mode of expression which he employed was more folkloristic rather than scholastic. There was more of **deshi** than of **margi** element in his work. The intention of the author was to reach the common man through writing and popularise Jainism and its teachings. But the real threat to Jainism actually came after Nayasena in the form of a Virashaiva mass movement. An inscription of the period requests people not to desert Jainism".

Brahmashiva as an author had to respond to the agony undegoing by his religion. In his **Samayaparikshe** he puts to test all faiths of his period. Jainisam, Buddhism. Vaishnavism, Shaivism, Kapalika, Saura, Shakta. He reviews their teachings and carefully analyses all the practices of the followers of those faiths. He severely criticizes all other religions except his own, which he says, is the best.

Whether Brahmashiva's test was an objective one or whether he was strongly biassed towards Jainism, his own religion, is some thing about which we need not worry much. His intention clearly was to prove that Jainism was the best religion, and to convince people not to desert the religion. But one cannot overlook the fact that Bramhashiva gave to Kannada the first satirical work. His language sometimes is so sharp, and criticism pointed that his work is comparable to any modern social criticism. Besides, he has supplied us a fund of valuable information regarding religious faiths, their beliefs, and actual practices, different communities and castes, folklore flora and fauna, agriculture, village gods and goddesses etc. Nayasena who preceded Brahmashiva is not so pungent but he was the first to argue strongly in favour of using native Kannada words in the poetic diction; he protests using Sanskrit borrowed words indiscriminately.

This is not the place to discuss the Virashaiva movement and its result, the vacana literature. The vacana literature was something very unlike the earlier literature which was mainly Jaina. But we should not forget that the movement was not directed mainly against Jainism; it was more anti-Brahmanical. Vacana form was very different in the sense it was not narrative, the authors not interested in royal courts nor the royal patronage, not interested which was 'poetry' or 'not poetry' . The form was simple in the form of short compositions which were neither prose nor verse, but something in between. Vacanas employed the language of men for expression, because the literature was mainly meant for the common man. Yet vacana composers drew inspiration from Jaina poets like Nayasena, as shown by comparative studies. If the Virashaiva vacana writers, many of them certainly eminent Sanskritists, cared a more for Kannada and composed in Kannada, certainly they followed the path already tread by Jains who had employed Kannada for religious writings. Virashaivism advocated education for women, and here also Jainism showed the way. Because Jainism never forbid educating women; many women followers of Jains were not only literates, but were deeply well-read. Many Jain women saints were scholars, although we do not have any evidence to prove that they took to writing in Kannada. Great women like Attimabbe, Queens like Shanthala were not only educated but promoted literature and fine arts to a great extant. There were enlightened women among Jains, and this fact inspired the Virshaiva Movement. While Vedic Brahminism was not favourable to women's education, Jainism and later Virashaivism were positively in favour of imparting education to women and make them take active part in social activities. A look at the social and literary history of Karanataka reveals that during the Virashiva movement, at least, twentyseven women writers, one of them an erst-while prostitute, another coming from the Harijan caste, composed Vacanas in Kannada.

It may not be out of place to give a picture of the socio-religious activities of

Attimabbe, a grest woman of not only Karnataka but of India, A clear picture of her activities is available in Ranna's epic-poem **Ajitapurana** composed in 993 A.D. She came from a family of great administrators and scholars, Her father Mallapayya was proficient both in **shastra** and **shaastra**; in other words he was both warrior and a scholar. It was he who patronized Kavichakravarti Ponna compose his **Shanthipurana** in the middle of the tenth century. Her father-in-law Dhallapa was a very influential man in the Rashtrakuta administration. It is said that he was equal to the emperor in wealth: Ranna proclaims that the only difference between Dhallapa and the Emperor was, whereas the Emperor had a throne and Dhallapa did not possess one. Her uncle, her husband and even her son were recognised heroes of their time. In her prime of youth, her husband Nagadeva died, According to her younger sister Gundamabbe, the second wife of Nagadeva, there were only two alternatives to a **Kulavadhu**: either **Jinadikshacharana,** a life strictly according to Jaina prescriptions, or following the deceased husband committing **Sahagamana**. Gundamabbe argues with Attimabbe that since Attimabbe has a son, she should live to take care of him. She seeks the blessings of Attimabbe and enters the funeral pyre. Attimabbe, a widow, was not disheartened; she devoted herself to a religious life and to social activities. She patronised Ranna and made him to write **Ajitapurana**. Ponna's **Shanthipurana** which was caused to be written by her father and her uncle, somehow did not popularize. She was deeply pained at it and had one thousand manuscripts copied and freely distributed as **shastradana.** She built a beautiful temple for Jina at Lakkundi in 1007 A.D. She encouraged sculptures and financed them to carve one thousand five hundred Jina images. Being a rich lady, she was generous to the core; in fact, she was known as **dana cintamani**. A lady living an austere life, she became a legend in her own times. She even visited Shravanabelgola and had darshan of the newly carved Gommata. She is a symbol of that is best in Jaina culture.

Jainism may not be a prominent religion now in Karnataka. But its imprint on Karnataka history, culture and literature is so ever-lasting that Jainism and Karnataka history are alsmost inseparable.

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# IMPORTANT JAINA RULERS AND THEIR CONTRIBUTIONS

Dr. P.N. Narasimha Murthy *

Jinadharma Vasa Vadatt-amala vinayadagara-vadattu......... nanamahimeyolesegum charukarnata desam[1]. So says an inscription dated AD 1408 from the famous centre Kuppatur in sorba Taluk of Shimoga District. Karnataka became a centre of various religions and cultures. The fertile land, fine climatic conditions and the wealth fully endowed by nature made people of this region to gracefully nurse every thing whether it be a religion, culture or anything of the like that entered Karnataka from time immemorial. In fact, no religion exception a few cults was born here; yet, Karnataka became a home of all the Religions of India which, in their own way, have contributed for the growth of a unique culture here. Jainism was one such religion as this, to enter Karnataka in the pre-Christian era and make it a second home for nurturing a culture. This is being echoed in the Kuppatur inscription.

An attempt is made here to describe the ethos of Jainism through the spectrum of political vicissitudes, the strong and colourful canvas of which spreads over a score of century.

A few scholars have worked on Jainism in Karnataka[2]. A few others have written on Jainism in South India[3]. However, they inveriably deal with Karnataka in major part of their discussion. This indicates the importance that this religion had gained in Karnataka. Further, a number of books that have come out after independence dealing with the history and culture of Karnataka also deal with the ebb and flow of Jainism[4]. The summum bonum of all these is narrowing down the differences and doubts as far as possible.

## ENTRY OF JAINISM INTO KARNATAKA

When Jainism entered Karnataka, had been the matter of discussion for a long time. The generally believed account is that Jainism entered Karnataka as a result of the coming of Bhadrabahumuni with a sea of disciples alongwith the most celebrated disciple Chandragupta the great Mauryan emperor[5].

However, some scholars hold the opinion that the King was Samprati Chandragupta the grand son of Ashoka and not the grandfather of Ashoka[6].

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While dealing with the problem of entry of Jainism into Tamil Nad scholars have suggested two possibilities-(1) from the Andhra region and (2) from Karnataka region[7]. While referring to its antecedence it is stated that at least by 3rd century B.C. Jainism must have entered the Tamil country. Further according to Mahavamsa a Buddhist work of Ceylon, Prince Pandukabhaya built a house for the Nigantha Jotiya in the new capital city of Anuradhapura. It also mentions Nigantha Giri. A chapel was built by the king in the same city for Nigantha Kumbhanda which was named after him[8].

Another Buddhist work Deepavamsa of Ceylon also mentions Nigantha Giri and his place of residence.[9]

According to P.B. Desai "The expression Nigantha occuring in the above account is a prakrit form of the Sanskrit term Nirgrantha which means a follower of the Jaina faith. The reign of king Pandukabhaya has been placed in the 4th century B.C. (from B.C. 377 to 307) and so the above events concerning the construction of a dwelling and a temple for the Nirgranthas in the capital should be referred to the early period of the Ceylon history".[10]

Scholars have accepted the Ceylonese Buddhist works as authentic. They are in no way 'pro-Jaina'. Hence the information provided in them is suggestive of the existence of Jainism in a well establishment manner in Ceylon long before the advent of Buddhism in Ceylon. This point is very significant not only with regard to Tamil country but also Karnataka. Rock Edict XIII of Ashoka tells us that there was no country where these (two) classes- Brahmanas and Sramana did not exist.[11] S.R. Sharma has correctly identified 'Sramanas' as Jainas.[12] Ram Bhushan Prasad Sing (R.B.P. Sing) terms this as 'misinterpretation' and says that it might refer only to the 'Buddhist monk'.[13] Dr. Sing has only made a hasty conclusion forgetting the fact that Ashoka in his Edicts has used the term 'Sangha' to denote 'Buddhists'. In Karnataka Samana is Sravana i.e., Jaina. The example of holy town of 'Sravanabelagola' may be given here.

The coming of Buddhist missions under the leadership of Mahadeva and Rakkhita to Vanavasi (Banavasi) and Mahishamandala (Mysore) indicate the late entry of Buddhism to Karnataka. And by this time Jainism had made its mark in the Southern provinces as well as Ceylon.[14]

If Jainism has reached the Tamil land prior to 4th century B.C. as suggested by P.B. Desai[15] certainly Karnataka must have been the first ground for the nestling activities of the Jainas. Probably this factor must have prompted the Jaina Muni Bhadrbahu and his Royal disciple to choose the Southern most province of Mysore

for their final sojourn.

Unlike Tamil Nad, Karnataka is bereft of Jaina epigraphical sources of pre-Christian era. Yet, the people of Karnataka had the knowledge of reading and writing which is vouchsafed by the availability of a good number Minor rock edicts of Ashoka spread over a vast territory from Gulbarga in the north to Chitradurga in the South. The paucity of Jaina epigraphs of this period may not be due to laxity of Jainas but possibly because of two reasons –

(1) The advent of Buddhism with strong proselytising zeal must have caused some sort of set back to the slow penetration of Jainism. Samprathi must have come only to revitalise the already existing religion. Finally Jainism must have succeeded in pushing Buddhism towards east to the Andhra country and make safe Karnataka for itself.

(2) Those who worked for the wellbeing of the religion against any odds might have recorded it properly at least in Sravanabelagola if not else where. Sravanabelagola being the safest place (for we do not find any Buddhist influence there) for Jainism provides us epigraphs only from about the 6th Century A.D. onwards. May be that due to the callous nature of the people soaked with the zeal of building activities, wreckless quarrying of rocks in and around Sravanabelagola must have caused for permanent loss of an invaluable epigraphical wealth of pre and early Christian Era. As a reminiscent of the past, quarrying is taking place even now with scant respect for heritage.

After the Mauryas, Karnataka came under the sway of the Shatavahanas who ruled for over four centuries. The rule was no doubt eventful in many respects. Yet, Jainism has a few and far information of this period which otherwise a dark age, was saved by the greatest of the luminaries-Kundakundacharya.

It is said that Pratishthanapura the capital city of the Shatevahanas was a strong hold of Jainism. The founder of this dynasty - Simuka became of convert to Jainism and built many Jinalayas in the capital .[16] Excavations conducted by Dr. T.V.G. Sastry a few years ago at a place called Vaddhamano in the Guntur district of Andhra Pradesh have brought to light what may probably be called a Jaina Stupa for the first time in the South. It belongs to the Shatavahana period. However, much of this period is yet to come to light.

## THE KADAMBAS OF BANAVASI:

The Shatavahana rule gave place for two important dynastics of Karnataka viz., the Kadambas of Banavasi and the Gangas of Talakad. The first one began to rule over the western and northern parts and the other southern and eastern parts

of Karnataka. Under their rule Jainism gets a clear picture with an expanding theatre of activities.

The Talagunda and Gudnapur inscriptions[17] have totally set to rest the problem of the origin of the Kadamba royal house. Though Brahmanical in their origin the Kadambas paved the way for rejuvination of not only the Vedic religion but also of that of the Sramanas. Their inscriptions provide us a vivid picture of the various sects of Jainism. Many a times we get a doubt whether some of the Kadamba were Jains.

In the very first year of his rule Kadamba Kakusthavarma makes a land grant to Senapti ( a Jaina) Srutakirti as a reward for saving himself.[18] The copper plate which informs us of this begins with Salutations to Bhagavan Jinendra and ends with Salutations to Rishabha. The gifted field was called 'ba(lo) Vara-kshetra'. The village of Kheta where the field existed belonged to the holy Arhats who are stated to be 'the Saviours of the three world'. The king made this grant while camping at Palasika (mod. Halasige in Belgaum Dt). On the basis of the dates assigned to each Kadamba King by B.R. Gopal[19] this copper plate may be placed in the year C. 405 A.D.

The Halmidi inscription[20] forms an important landmark in the history of Kannada language. However, from the point of view of our study it is still more important. All those who have read the inscription so far[21] have committed a mistake of reading wrongly line number 9 of the epigraph as - **"namadheyan = asarakk = Ellabhatarya Premalaya"**. But the correct reading should be **"namadheyan = asarak - Kella-bhatariya premalaya"**.[22] What had been read as **Ella-bhatari** is now corrected as **Kella-bhatari**. **'Kella'** happened to be a very important subordinate ruling family under Alupas of **Alvakheda**. Kellas were Jains. The earliest Kannada inscription provides us information about one of the earliest Jaina ruling families of Karnataka. There are a number of families among the Jainas in South Kanara who even today possess the surname **'kella'**. There is a village by name **Kella Puttige** in Karkala taluk of the South Kanara District which was once a strong hold of the Kellas.[23]

Halmidi inscription has been assigned to C. 450 A.D. and belongs to Kadamba Kakusthavarma. It we are to accept the date assigned C 405-430 AD[24] to Kakusthavarma by Dr. B.R. Gopal then the date of Halmidi epigraph also has to be re-adjusted. Tentatively its date may be fixed at C.425 AD instead of the present C 450 AD. It is thus clear that a small Jaina ruling family existed in the Kanara coast in the early part of the 5th century or at least by the second half of the 4th century A.D.

Mrigesavarma (C 455-80 AD) grandson of Kadamba Kakusthavarma was a very great patron of the Jaina religion. In his 3rd regnal year he made a grant of land for the worship of Arhats and the upkeep of the basadi at Brihat Paralur[25] (C 458 AD). His second Devagiri plates[26] issued during his 4th regnal year (C 459 AD) from Vaijayanti (Banavasi provides us a very important information regarding the state of Jainism in Karnataka. There existed the two important sects of Jainism viz. **Svetapata-Mahasramana Sangha** and **Nirgrantha Mahasramana Sangha**. The King made a grant of the village Kalavanga while dividing it into three parts and gave one each to holy Arhat God Jinendra, **Svetapata maha Sangha** and **Nirgrantha maha Sangha.**

In his 8th regnal year (C 463 AD) Mrigeshavarma built a Jinalaya at Palasika, as an act of merit for his father and granted 33 nivartanas of land for the Jaina ascetics of **Yapaniya, Nirgrantha** and **kurchaka** sects. The recipients of this grant were the Bhojaka Damakirti and the ayukta Jiyanta.[27]

This inscription informs in very clear terms that the king constructed the Jinalaya for the merit of his deceased father-Shantivarma. Though there is no source for us to conclude that Shantivarma was a Jaina, the pious act of his son Mrigeshavarma indicates the leanings of his father towards Jainism.

Basadis existed at Palasika either before or right from the beginning of the Kadamba rule. And, the Kadamba kings, though of Brahmanical order, providing them with gifts and grants had been an usual affair. But constructing a basadi, that too in the name of their deceased one, is a matter of importance and for consideration.

The added importance of this Halsi copper plates is that it informs us of the existance of two other Jaina sects besides Nirgranthas such as **Yapaniya** and **Kurchaka.** The earlier record has mentioned about the **Svetapata (Svetambara)** sect. It is not correct here to sit in judgement on dividing a religion into several sects. However, nothing prevents us to know about the complete freedom that existed in Karnataka even in respect of religious thinking and following. It seems not only the Kadamba kings but also the royal family had intimate contact with the jaina society. Jaina munis and their Chaityalayas. Bhanuvarma younger brother of King Ravivarma (C 485-519 AD) made a gift of land of 15 **Nivartanas** at Palasika for the anointment of God Jina on the full moon days without fail. The gifted field was called 'Kardamapati'. It was made during the 11th regnal year (C. 495-496 AD) of King Ravivarma.[28]

It seems that due to over enthusiasm, Dr. B.R. Gopal has tried to put things wrongly of Davanagere plates of Ravivarma of his regnal year 34.[29] Dr. Gopal has idendified Sarvajna and Sarvalokanath found in the invocatory, part with Buddha. Hence says: "the grant of land made by the King, at the instance of Haridatta, for the worship in the Siddhayatana and for the increase of the **Sangha** both of which are Buddhist (and not Jaina as suggested by M.H. Krishna) institutions, according to Sircar".[30]

The relevant portion in line 16 of the Davanagere Copper plates reads **"Asandyam = Aparajitah Siddhayatana-Pujartham Sanghasya Parivriddhaye".** Here both **Aparajita** and **Siddhayatana** are Jaina. In the Jaina religion we come across sixteen **'Svargas'** also called **'Kalpas'**. Above these exist nine **'Graiveyakas'**. And above this exist five **'Kalpatita deva Vimanas'** i.e., the heavenly stages. The fourth one of this is the stage of **Aparajita.** Above this exists the stage of **"Sarvaitha Siddhi".**[31] This is the abode of the pure and liberated soul.

Similarly **'Siddhayatana'**, which is nothing but the abode of Siddhas.[32] **'Siddhayantana puja'** happens to be an important item of worship in the basadis. Many Jaina inscriptions from South Kanara District speak of grants made for **'Siddha-Chakra aradhane'** in the basadis.[33] Also we come across the term **Siddha-Chakrada nompi.**[34] **'Namo Siddhanam'** is an important step of the famous **'Panchaparamesthi stotra mantra'**. Further line 2 of this record reads-

"devanam = makuta-mani prabha = abhishiktam

Sarvajnassa - Jayati Sarva loka-nathah"

This may only mean victory (Salutations) to that pure and liberated soul which has attained the stage of **'Sarvarth Siddhi'**, the final of **Kalpatita** stage.

On this basis we conclude that the Devanagere plates of Ravivarma of the year 34 is a Jaina record, very unique in its way of expression.

This inscription refers to Asandya. It is same as **Asandyaluru** which has been mentioned as a centre of Jainism in the two Kadamba Copper plates of 5th century A.D. from Mudigere.[35] **Asandyaluru** was situated in **Sendrakavishaya.**

There are a few more records mentioning about the munificent grants to the basadies of Halasi and elsewhere and also to lay Jainas by the kadamba Kings[36]. However, the Gudnapur inscription of Ravivarma[37] becomes very important in respect of our studies.[38] The inscription mentions that king Ravivarma built a Kama Jinalaya. The king's palace existed to the right side of this temple and on its left existed two **nrityasalas** (Dancing Halls) facing the Queens palace **(antahpura).** It

also refers to a Kamadevalaya (Jinalaya) at Hakinipalli and to a temple of Padmavati at Kallili. This indicates that if not the king, at least the member of royal family, as we have seen above, were followers of Jainism.[39]

**THE GANGAS:**

The long believed tradition is that the Gangas were Jains. But Dr. B. Sheik Ali disapproves of this.[40] The two brother founders of this royal family (Madhava and Dadiga) were blessed by the Jaina muni Simhanandacharya. But Sheik Ali doubts whether there was any Jaina hand in the establishment of the Ganga dynasty[41]

He says that Konganivarma I (i.e., Madhava I) the first king of the dynasty led another expedition towards the Konkan coast about which it was not possible to throw much light due to paucity of sources. In this he quotes Lewis Rice who says that this expedition was a success and that a **Chaityalaya** was built near Mandali in Shimoga District. Dr. Sheik Ali writes: "We are in agreement with Rice that it was Konganivarma I who led the expedition to the Konkan Coast". However he is silent about the Chaityalaya i.e., a basadi built by the King[42] However, it is known to us from an inscription from Shimoga district[43] that Dadiga-Madhava, the founders of the Ganga family built a basadi near Mandali (in Shikaripur taluk). It was later on rebuilt in wood and called **'Pattada Basadi'**. Sometime later it was again reconstructed now is stone (Kaluvesa).[44]

It is not clear why Dr. Sheik Ali has ignored the second part while accepting the first part of the same inscription. Yet, he has questioned as to whether there was any Jaina hand in the establishment of the Ganga Royal family.

According to this learned author who has reset the geneology with dates, Konganivarma Madhava I, the first Ganga King ruled from AD. 350-370.[45] Hence, the basadi near Mandali in Shikaripur Taluk of Shimoga district must have been built during this period (say C. 360-365 AD).

It is said that Harivarma and Vishnugopa, delineated themselves from Jaina influence. But no harm had been done to Jainism. In fact, Jainism found under the Gangas of Talakad an ever increasing period of grace and grandeur which has left behind a testimony of everlasting nature in the forms of literature, art and architecture.

Though doubted earlier, Dr. Sheik Ali, while referring to the period of king Avinita, asserts that the hold of Jaina teachers on the Ganga rulers was quite strong.[46] The Jainamuni Vijayakirthi was the royal preceptor of Ganga Avinita. The king made gift of land to a Jaina temple (probably in Korikundavishaya) on the advice of this teacher.[47]

A very much interesting account comes from the Hoskote plates of Avinita.[48] It states that the mother of Pallava King Simhavishnu built a Jaina temple (probably at Korikundabogha) to which Avinita made a grant of land. The point here is why the pallava queen built a Jinalaya in the Ganga Kingdom when there seems to be no relationship between the Ganga king and the Pallava Queen mother. The basadi was built by this lady in memory of her husband and also to earn merit for herself. It is suggested that the most catholic and generous rule of the Gangas must have prompted for this act and the queen mother too might have hailed from a place in Gangavadi and a follower of Jainism.[49]

Here mention must be made of Avinitas Mercara grant.[50] It has been treated as spurious on the ground that it belongs to very late period (on the basis of the script) than it intends to be and mentions Akalavarsha Prithvivallabha and his minister.

The plates as such provide very correctly the genealogy of the Ganga dynasty upto Avinita and then mentions the date as 388 (may be Saka Era) corresponding to AD 466. It records a grant of Village Badaneguppe to Sri Vijaya Jinalaya at Talavananagar (Talakad). It is out of place to discuss the veracity of this record here. However, recent excavations at Talakad have proved the existence of a basadi of considerably an earlier date. Further excavations may prove the authenticity of the grant mentioned in the Mercara plates while providing important information about Jainism in the capital city of Talakad.

A copper plate inscription dated AD 808 Nov. 7 (E.C.III Ng. 278 Devanur) states that Kambhayya (s/o Rashtrakuta Dhruva) while ruling from Talavana nagara made a gift of the village Vadaneguppe to vardhamana guru of **Konda Kundanavaya** and **Sirmalagegurugana** Kambha made this grant at the request of his own son Shankaraganna for the service of the Sri Vijaya Vasati at Talavananagara. Here the gifted village Vadaneguppe and Sri Vijaya Vasati are the same as Badanaguppe and Sri-Vijaya-Jinalaya mentioned in the Mercara plates.

On this basis a hypothetical conjucture can be made that Sri Vijaya Jinalaya existed even before Ganga Avinita who granted the village Badanaguppe to it (in AD 466). When Rashtrakuta Krishna I acquired some portions of Gangavadi by defeating the Ganga King Sripurush, the village Badanaguppe was again gifted to Sri-Vijaya-Jinalaya. The same village was again re-confirmed to the Basadi by Kambha.

Avinita's son and successor was Durvinita. Jaina muni Pujyapada was the royal preceptor. He is said to have built a basadi at Kogali in Bellary district.[51]

Hereafter the Ganga kings building basadis and providing them with municificent grants become very common. Apart from the Kings patronising Jainism we find from Shivamara II onwards the Ganga kings distinguishing themselves as the real followers of Jainism. The entire Gangavadi refashioned itself to look like Kopana. The place Kopana had been the earliest **'teertha'** of Jainism in Karnataka.[52] Sravanabelagola followed the suit. Today only Sravanbelagola has remained as the pride monument of Gangavadi.

The independent political power of the Kadambas ceased to exist with the rise of (their own subordinates) the Chalukyas of Badami whereas the Gangas provided a protective umbrella to the emerging imperial power. Durvinita took the initiative. Intimate relationship was forged by him. In course of time the Gangas had to lead themselves under dignified subordination. They has to share the political and military vicissitudes of the Chalukyas.

The change of imperial power from Chalukyas to Rashtrakutas was not taken seriously by the Gangas, because they saw no danger. However they began to receive shocks to the extent of being uprooted. The age-long dignity and royal prestige developed and enjoyed by them made them to resist very strongly the Rashtrakutas. Finally they succeeded in not only restoring their political status over Gangavadi but also protecting the Rashtrakutas against the Chola invasions. Many of the great military achievements of the Rashtrakutas against the Cholas were practically the achievements of the Gangas. Their religion Jainism in no way became an obstacle in carrying out successfully their political and military activities.

The coming of Chalukyas of Kalyana to power really had a very bad effect on the independence of the Gangas. The Cholas invaded twice Gangavadi in 1004 AD and in 1006 AD. They reduced the Gangas to their subordination. The Chalukyas regained it but for a temporary period. Gangaraja routed the Cholas and re-conquered Gangavadi but only in 1114 AD as Commander of the Hoysala King Vishnuvardhana. He did not sit on the throne of Gangavadi. However, what a king could do was done by him to rejuvenate Jainism in Gangavadi. Inscriptions describe him in glowing terms as the one who transformed the entire Gangavadi into Kapana[53] by repairing all the ancient basadis of Gangavadi 96,000 and providing them with gifts of land and wealth for their sustenance. Punisamayya, another commander of Vishnuvardhana, also got renovated basadis in Gangavadi 96,000.[54]

Though it seems as if the Ganga contributions got mixed with those of the Chalukyas and Rastrakutas, distinctive features of the Gangas have been maintained in some important centres of Jainism such as Kambadahalli and Sravanabelagola.

Kambadahalli reknowned as a Jaina **'teerath'**.played a significant role in the socio-religious activities of the people of that region.[55] The influence and attraction of which was so great as to invite the attention of Saivas of **Lakulisa-Siddhanta.**

The Saivas, having assembled in the basadi, called it **'Ekkoti Jinalaya'** and presented to it five great musical instruments **(Pancha-maha Sabda)** including the drum (bheri).[56] The inscription which records this says at the end that those who (the saivas) do not accept this are sinners to Shiva. Elsewhere it is stated that it only denotes the influence of **Saivas** over Jainism. But it may not be so as the inscription doesn't record any change in the administrative set up of the Basadi.[57] 12th Century A.D. to which the record belongs was no doubt not safe for Jainism as it received stiff opposition from Savism. But Kambadahalli became an exception to it.

Sravanabelagola had been a maha teertha like Kopana eversince the dawn of Jainism in Karnataka.[58] The Gangas laid a solid foundation for its growth, so much so, that in their own life time they were able to carve and consecrate such wonderful images as that of Bahubali (Gommata Swamy). They earned religious merit by doing so while getting to the country international fame.

Perhaps no stone was left unturned and place without a temple being constructed. Almost every village in the Gangavadi 96000 got a temple and a Jinalaya. There was a popular participation of all groups of people including the royal family and their officers. So far no incident of religions discrimination or disturbance has been reported in the long and highly distinguished period of rule of the Gangas of Talakad. Language and literature both in Sanskrit and Kannada were enriched by the distinguished writings of the Ganga kings and their scholars. According to **'Kaviraja marga'**, the earliest available Kannada literary work of Srivijaya, some of the earliest writers in Kannada lived in Gangavadi and king Durvinita was one among them.

Jainism made a deep penetration into the Ganga Society. It was possible mainly because of the Catholic Policy and participation of the kings in the social and religious activities of the State irrespective of they being Jains; their good minded and intelligent subordinates and officers and above all the patience and perseverence of Jaina munis, the Sanghas and the like, who worked like bees for the efflorescence of Jainism.

The Jaina rite of Sallekhana was performed by numerous people and Sravanbelagola is replete with examples. **Parsvanatha basadi** in the **Chikkabetta** here has the earliest of the inscriptions and numerous inscriptions here are **nishidhiges** mentioing rites of Sallekhana and Sanyasana performed by laymen and women and saints.[59] Many of the members of royal family did not lag behind. Royal ladies like Pullavva and Pommabbe and Kings Nitimarga II and Narsimha III performed Sallekhana. Inscriptions give us the names of numerous Jaina munis and acharyas who had their influence on both the royal family and the people in general.

Simhanandi, Vakragriva,Vajranandi, Viradeva, Vijayakirti, Pujyapada, Devanandi Vimalachandra, Toranacharya are but a few important names of the Jaina acharyas of Gangavadi.

There are instances of Jaina women becoming 'nuns' (Kanthis) in order to wardoff their 'karma' and hoping for 'moksha' in the next birth. Instances of they also performing Sanyasana and Samadhividhi are there.[60]

Influenced by the pious work of these people Prithvi Nirgunadhiraja, the Bana king constructed a Jinalaya called **Loka tilaka Jinalaya** at Sri Pura in Saka 698 (AD 776-77), the 50th regnal year of the Ganga king Sripurusha. The Ganga king gifted the village Ponnalli in Nirgunda vishaya free of imposts to this basadi.[61] Of hundreds of such instances, this is one only.

In fact Jainism was so much interwoven in society that it had become difficult to distinguish a Jaina from non-Jaina and vis-a-vis. Jainism had its first 'Golden Age' in Gangavadi under the tender care of ever memorable Ganga royal family.

THE CHALUKYAS inherited very much from the Kadambas and the Gangas. Jayasimha was the grandson of Ganga Durvinita and as officers under Kadambas the Chalukyas commenced their career.

The Chalukyas called themselves **'Paramabhagavatas'**. But this did not disturb in any way the administration and very catholic religious policy. Religious freedom was so much that sometimes members of the royal family followed different religions. Chalukya Vinayaditya's daughter Kumkumadevi was a worshipper of Jina. She was married to the Alupa King Chitravahana who worshipped Shiva and has been hailed in inscriptions as the king of the **Pasupatas.**

Kumkumadevi built the famous Anesajje-basadi at Purigere. Alupa Chitravahana alongwith his queen participated in the consecration ceramony and requested his brother-in-law, emperor Chalukya Viajayaditya to provide the Chaityalaya with munificent grants, which was accepted and duly carried out by the emperor[62] (in the year AD 707). Munificent grants were made to Jinalayas and Jaina munis by the Chalukyas. Ravikeerti, the famous **Sandhivigrahi** of Pulakesin II built a Jinalaya on top of a hill at Aihole (the Meguti temple) to which the emperor gave generous grants. The famous Prasarti of Pulakesin II comes from this Jinalaya. Composed by the poet laureate Ravikeerti himself and is dated AD 634.[63]

The Chalukya catholicity is further exhibited in permitting the Jainas to excavate a cave temple alongwith the three brahmanical caves at Badami. This cave may be the earliest of the caves here. Similarly there is a cave Jinalaya at Aihole very close to the famous Ravanapahadi cave. The Chalukyas bequeathed this

heritage to the Rashtrakutas.

THE RASHTRAKUTAS took a step forward in not only patronising Jainism but also following it. Their capital Mulkhed (Manyakheta) seems to be a very ancient centre of jainism. According to Haribhadrasuri, the author of **'Samyaktva Saptati'**, Mulkhed and its neighbourhood was inherited by a fairly good number of Svetambara Jains as early as first century AD.(64) Govinda III made a grant to the Jaina teacher Arikirti disciple of Vijayakirti. His brother Kambha as governor of Gangavadi made grants to Jinalaya and Jaina teachers. Amoghavarsha I was a great patron of Jainism. He became a follower of Jainism during the latter part of his rule and patronised the great Jaina acharyas such as Jinasena and Gunabhadra. These Acharyas wrote **Adipurana** and **Uttara purana** respectively.

King Krishna III married a Ganga princess named Chandiyabbe. She constructed a Chaityalaya at Nandavara (in Adoni taluk) and made munificent grants to it in AD 932.(65) Their son Indra IV performed Sallekhana.(66) Pushpadanta the author of **Mahapurana** and Indranandi author of **Jvalamalini-Stotra** were patronised by Krishna III. Besides Malkhed, Bankapura was an important centre of Jainism. However, it is Ellora which is still maintaining the grandeur of Jainism of the Rashtrakuta time with its very beautiful cave Chaityalayas. Of these mention must be made of **Chota Kailas, Indra Sabha** and **Jagannatha Sabha.**

The Chalukyas of Kalyana followed Saivism. However, patronage to Jainism continued. But during 11th and 12th centuries Jainism had to face a severe opposition from Saiva Saints like Ekantada Ramaiah and others. The Jaina Munis and Scholars failed to conduct successfully disputations against the Saiva saints. The religion lost its moorings in the northern parts of Karnataka. Most of the Chaityalayas were converted into Shivalayas. The religion paid very dearly because of the laxity of its elite.

Waves of Shock reached the Hoysala Kingdon in the South. However, here the shock was very well absorbed with a little damage to the religion Jainism.

The Jaina origin of the Hoysala dynasty is very well known. Sala, Nripakama, Vinayaditya, Ereyanga and Ballala I were devout Jains. Most of their subordinate rulers were Jains. The damage done to Jainism due to Chola invasion was properly repaired by all these people.

Bittideva's conversion certainly had some effect on the smooth going of Jainism in the long run. It is not correct to say that Vishnuvardhana himself persecuted the Jains.(67) His famous queen Shantala and the victor of the Talakad battle Gangaraja were Jains. It is said above that it was Gangaraja who converted the whole of Gangavadi into a kopana by repairing numerous basadis of the region.

He founded the village Jinanathapura, built a Chaityalaya at Sravanabelgola in the name of his mother and constructed the huge enclosure wall around the statue of Gammata over doddabetta.[68] The sons of Gangaraja gave munificent grants and even constructed basadis the important of which was Parsvanatha Basadi at Dorasumudra. it was renamed 'Vijayaparsvanatha' by Vishnuvardhana.[68A] The two brother Mariyane and Bharatimayya who were ministers and commanders of Vishnuvardhana followed the policy of Gangaraja in rejuvinating Jainism.[69]

Queen Shantala constructed basadis and performed Sallekhana.[70] Punisaraja dandadhipa (Punisamayya II) another Commander of Vishnuvardhana built a Trikuta-Jinalaya named Punisa-Jinalaya in Arikottara (modern Chamarajanagara). He also got renovated the basadis in Gangavadi 96000.[71] Chattaraja, another commander of Vishnuvardhana, alongwith his brother Chavana created two basadis as **'Parokshavinaya'** to their mother-Kamavve at Herjjadi.[72] Vishnuvardhana himself made grants to Poysala-Jinalaya .constructed by the dandanayaka Vinayaditya. Prabhachandra Siddhantadeva received the grant.[73]

The tradtion of tolerance was continued by the successors of Vishnuvardhana. Besided giving grants and repairing the old basadis, new ones were created and tanks excavated and attached to them.[74]

However, in later times we find some basadis being converted as temples of either shiva or Vishnu.[75] and villages renamed and converted as agraharas.[76] It seems that the royal partronage accorded to Srivishnavism was misused to a cetain extent. The dispute between them and Jains of the empire attracted the attention of the Vijayanagara emperor Bukka I who decreed that there was no difference between the Vaishnava and Jaina creeds and that the Vaishnavas should continue to protect the Jaina creed.[77] Imperial protection to the Jains continued in later years also.[78] But Jainism had suffered very much. It had lost its strength on its own to stand strong and independently.

From Ganga Kadamba period to that of the Hoysalas Jainism had an upper hand becasue of its strong influence over the ruling families including their officers and Samantas and faced little competition from the Brahmanical section of the society. Quite a good number of minor ruling families such as Rattas of Saundatti, the Sendrakas, the Silaharas, the Guttas of Guttal, the Nolamba pallavas, the Mannera Masalevade chiefs, the Nidugallu chiefs, the Banas the Banas of Khanda-vamandala (Kopana), the Kongalvas the Santaras and the Changalvas were followers o Jainism.[79] Even the merchant guild of **Aihole-Vira Bananjus** were followeres of Jainism according to Dr. P.B. Desai. The territory of these rulers has spread over a wide area comprising of territories o Maharastra, Andhra and Tamilnadu bordering

the present state of karnataka. Fall of these dynasties, the rise of a strong veerashaiva movement in the north and the entry of Sri-Vaishnavism from the Tamil country brought in the decline of Jainism.

Having lost its moorings in the plains Jainism fled fast down below the Ghats and into the Coast of Karnataka. The green clad hills and valleys of the coast provided a safe anchorage to the disturbed ship. Jainism witnessed another golden Age here.

Jainism entered the North and South Kanara districts of the coast during the rule of the Kadambas of Banavasi. Referece to the minor ruling Jaina family of Kellas has been made already. The statement of Dr. R.B.P. Singh that South Kanara contains no important Jaina vestiges of the 5th-12th centuries A.D.[80] is totally wrong. For, we find sufficient materials to prove its existence here during this period.[81]

After the rule of the Alupas a number of dynastics began to rule independently the coastal districts of Karnataka. They were besides the Kellas, the Kadambas of Chandavara, the chiefs of Bilgi, Nagire and Haduvalli in North Kanara and the Bangas, the Chautas, the Ajilas, the Tolahas, the Honneya Kambalis, the Santaras and the Kalasa-Karkala rulers and a host of their Ballalas and Heggades. These were all Jains. Excepting a few, the rest had their hay days during the Vijayanagara period. The entire region had come under the perview of the Vijayanagara governors with headquarters at Mangalore, Barakur and Honnavar.

The Jaina ruling families of the coast enjoyed political autonomy. Excepting the Bangas, the Bhairarasus of Karkala and tha Nagire chiefs the others ruled over smaller areas. Hence, lacked the much needed economic strength. Yet, they loved independence too much, This condition can best be campared with the ancient city-states of Greece. Wars arising out of Jealousy and mutual hatred, had been the common scene. They bacame an easy prey to the more enterprising and disciplined forces of the rulers of Keladi who began to occupy the coast after the fall of the Vijayanagara empire. Jaina activities ceased to exist by the middle of the 17th century and a few ruling families exist even today.

The Alupas, the earliest ruling family of South Kanara were followers of Saivism. Their close associates were the Kellas and the Santaras both being Jains. During the closing years of their rule we find the Alupas associating themselves with the Jaina Pontiffs of Mudabidere.[82]

Performance of **Samadhi-vidhi** by a certain uttamasetti during the 15th regnal year of Bammadeva Alupendra is recorded in an inscription of AD 1285.[83] Earlier to this, we get a lot of information regarding the matrimonial contacts of

Alupas with the Chalukyas of Badami and the Santaras. Alupa king Chitravahana's queen Kumkumadevis pious acts have been referred to already. Barakur has got a very beautifully carved piece of nishadhige stone belonging to this period.[84] This shows that Jainism existed here during the Chalukyan period to the extent of influencing people to take up the famous Jaina rite.

The Santaras who bagan to rule from Humcha (Shimoga District) have been described as **"Patti-Pombuchcha Puravaradhesvara"** in their inscription. For long time it was believed that Patti-Pombuchcha represents only the capital city of Pombuchcha (Humcha). Recent researches have proved that two cities are named here and Patti refers to Hattiyangadi in Kundapur Taluk of South Kanara and Pombuchcha is the same as Humcha.[85] This place Hattiyangadi had good contact with Purigere. And Hattiyangadi was and ancient place of Jainism in South Kanara.[86] The earliest of the Santara epigraphs obtained from Udiyavara belongs to this period.[87] Apart from political and military achievements, the Santaras have contributed in a very memorable way to Jainism in South Kanara. King Kundana renovated the famous Nemisvara Chaityalaya at Varanga. Jakala Mahadevi, the queen of Alupa Kulashekhara excavated a tank and made some grants to this Jinalaya. Varanga, then was equal to **Mahateertha** (Kopana). There were two more such teerthas such as Kurulikunda and Alevuru in South Kanara at that time. Varanga was a great seat of Jaina monks belonging to **Meshapashana-gachchha.** This pontifical seat existed here probably from the 8th century onwards.[88] What was once a Jaina **maha-teertha** with a Pontificate of upmost sacredity, is today a totally unknown and uncared place.

The Jaina rulers though fighting among themselves, gave very much attention to Jainism and made it to flourish. They kept their people in good humor by giving equal importance to their social and religious activities. They carried on with equal zeal, the building work of both basadis and temples. A new tradition developed as a result that no temple celebration was to take place without the presence of rulers. This continues even today. it is strange but a fact to know that each Jaina ruler had Shiva as their family god besides a Jina-teerthankara.[89]

The Saluva chiefs of Nagire and Haduvalli were devout followers of Jainism. Many members of the royal family performed Samadhividhi. They constructed Jinalayas and granted them munificently with land and wealth.[90] Bhatkala, Sangitapura and Gerusoppa have a number of monuments recalling to our mind the grand days of Jainism. The pontofical seat of Gerusoppa had to be shifted to Simhanagadde due to political calamities. The saluvas had given a lot of encouragement to literature, learning and education . The important Jaina poets of this place were Kotisvara, Adiyappa, Salva, Abhinava vadi-vidyananda Padmarasa, Bhattakalanka, Payanna and Samtiyya.[91]

Most of the places in South Kanara contain basadies. But the best of them are to be seen at Karkala, Venur and Mudabidire. Each one of them contain as many as eighteen basadis. The best among these are the Hosabasadi (Thousand Pillered Basadi) at Mudabidire and the Chaturmukha basadi at Karkala. What can be achieved by the people under good guidance is better seen in the grandeur of construction of Hosabasadi (AD 1430-1461). Nagire King Bhairava, his queen and members of his family made munificent grants to it. The famous Bhairadevi-mantapa and the most beautiful Manasthambha here., stand as a testimony to their pious acts. The Karkala Chaturmukha basadi was a creation of king Immadi Bhairava in AD 1586. One another feather in the cap of achievement of Karkala rulers is erection and consecration of the famous image of Bahubali in AD 1432 by King Vira-Pandyadeva-Vodeya on a small rocky hill over looking a picturesque sight of a lake and the westen ghats.

The Ajilas, though a small ruling family have contributed a lot to heritage of Jaina art. Ajila Timmaraja has immortalised himself by setting up an image of Bahubali at Venur in AD 1604.

The Chaityalayas, the free standing images of Bahubali, the most beautiful and lofty manastambhas and the large and tall pillars in the basadies - all have attracted the attention of the international art critics. Creating things of beauty in hard granite is not possible. But the artists patronised by the Jaina Kings, have made it possible here. The Jaina families who caused for the creation of these and of the like else where have immortalised themselves by their pious acts.[92]

When opposition to Jainism became strong elsewhere the two pontifical seats of Lalitakeertimuni and Charukeerti muni were shifted below the Ghats. Karkala became the seat of Lalitakeerthi Bhattarakas and Mudabidire became the seat of Charukeerthi Bhattarakas. The two Jaina mathas with their munis played an important role in the socio-religious activities of their region. They survive even today sans-grandeur.[93]

As a result of the encouragement and guidance of the Jaina acharyas and patronage of the kings this region was able to produce a number of Jaina Scholars and poets. Vrittavilasa, Kalyanakeerti, Yashaskeerti, Bahubali, Vardhamana, Rathnakaravarni, Chandrama etc., were some of the great poets of the time.[94]

Jainism has made an indelible mark on the culture of Karnataka. Idea of peaceful co-esistence, simplicity of life and food are Jaina contributions. Kannada literature developed only because of the efforts of the Jaina Saints and Scholars. In fact scholars have very clearly distinguished the early period as Jaina period in

the history of Kannada literature. The numerous Chaityalayas that have spread round the State stand as a testimony of a religious discipline as well as the best of the examples of Jaina art. Sravanabelagola and its complex has now formed a part of national heritage. The spirit of Jainism reverberates in the hills of this ancient sacred mahateertha. The people, the Saints, the kings, officers, the laity and the like- who were behind these acts deserve our attention and remembrance. I humbly express my salutations to all these who caused for the grandeur of Jainism in Karnataka.

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37. Ibid No. 23 - Also **Srikanthika** Pp 61-72.
38. P.N.N. Murthy - op. cit. P 34-36.
39. B.R. Gopal Ibid. Introdn. Pp LVIII-LX. A few scholars doubt about any Jaina reference here. They think that 'Kama' here may mean only Manmatha whose image must have been made specially for the celebration of 'Madhutsava' festival. Their arguments seem to be untenable as they do not say anything about the temple of Padmavati, a Jaina Yakshi which is mentioned in the same record along with another temple of Kama (Kamadevalaya). Image of any god or goddess made for any special Puja is to be immersed in water immediately after the celebration whereas in the case of Gudnapur we find the Jinalaya being built and grants made not only to it but also to two other Jinalayas.
40. Dr. B. Sheik Ali : History of the Western Gangas. Mysore. 1976 P. 7. 17.
41. Ibid P 7.
42. Ibid P 41.
43. EC VII Ch. 4.
44. Ibid.
45. Dr. B. Sheik Ali op. cit. Chap. II Chronology Pp 18-39 and P 40.
46. Ibid P 59.
47. E.C. X Malur 35, 72.
48. M.A.R. 1938 - P 86.
49. Dr. B. Sheik Ali op. cit. Pp 58-60.
50. E.C.I. (Coorg) No. 1 Also Introduction Pp IX-XI.
51. Dr. B. Sheik Ali: Op. cit. P 323.
52. Kopana is the same as Koppal in Raichur District. Raichur has yielded as many as 3 Edicts of Ashoka and very recently one more is reported to have been discovered. This indicates the busy political and social activities that existed in this region during the Mauryan period. Naturally Kopana (Koppal) must have become a great religious centre almost from this period with Chaityalayas all around and great munis residing in them. Hence 'Kopala' became a synonym for a maha-teertha.
53. EC V Ng. 33 This kambadahalli inscription mentions Bindiganavile as a 'teertha' (Kambadahalli is a hamlet of Bindiganavile. E.C. II 80 (71) -82 (73).
54. E.C. IV Ch. 2 (83) Chamarajanagara.
55. E.C. V Ng. 33
56. Ibid Ng. 31.
57. Ibid Brief note preceding the text.

58. Andhra and Tamilnadu though come under the influence ofJainism alongwith Karnataka, did not produce a teertha of this type. The living Jaina teerthas of South India (with National importance) are there only in Karnataka today.
59. E.C. II Nos. 1,2,9,10,11,13,14,15,16,17, etc. E.C.V. Ng. 24 and 55.
60. E.C.V. Ng. 55, E.C. VIII (Old Edn.) Nr. 45. E.C. II 86, 112 etc.
61. E.C.V. Ng. 149.
62. E.P. Ind. XXXII Pp 317 ff and plate; K.V. Ramesh: "A History of South Kanara" PP 59-62, P.N.N. Murthy, op. cit. P 38-39.
63. Ind. Ant. VIII P 241.
64. P.B. Desai op.cit. P 198.
65. Ibid: P 149; Also ARSIE 1916 Appx. 'B' No. 540.
66. E.C. II 163 AD 98 March 5th.
67. S.R. Sharma op. cit. Pp 40-41.
68. Ibid 80, 82, EC V Ng. 33.
68A. S.R. Sharma op. cit. P 41, EC II 149, EC V Ng. 32.
69. E.C. V Ng. 30 and 68.
70. EC II 162, 176.
71. EC IV Ch. 2 (83) Chamarajanara - AD 1116 May 29.
72. EC IV Hu 16 Dt. AD 1124 May 31.
73. EC VIII Hn. 85 (V 112).
74. EC V Ng. 14, 17, 26, 29, 38, 60, 64, 72, 118, 184,
M.L. 30, 31, EC VI KR. 3, 21; EC III Gu 3, 40, 101, 102, 103, 123, Nanjangud 146, EC IV Ch. 3, 4, 99, 195, 371; Hunsur 37, 38, EC V, Kn 20, 21, 22, 23; T. Narasipura 280, 281; E.C. VIII Holenarasipura 7, 8, 9; Ag. 82, 133, 136, 137,140, 141, 157,
Hassan 146, 147, 148, 165, 169, 174, Alur 17 etc.
75. The Laxminarasimha Tempe at Holenarasipura was formerly 'Satyavakya Jinalaya'. Madhava temple at Muttatti (Hassan taluk) was Poysala Jinalaya. The Chennakeshave tempe at Shantigrama also seems to be a basadi earlier. EC VIII H.N. 1, 4, 7, 8, 9, Hn. 85, 84, 164, 165, 169.
76. E.C. III Gundlupete 40. Gammatahalli was renamed Raghavapura.
77. E.C. II Sravanabelagola 475 (344) Dt. 24th August 1368 AD.
78. S.R. Sharma, op. cit. PP 44-46.
79. P.B. Desai: Op. cit. PP 42, 111-124, 133, 147, 148, 151, 152, 160, 162, 163, 192, 216, 334 etc.
80. R.B.P. Sing, op. cit. P3.
81. P.N.N. Murthy, op. cit. P 27-32.
82. Ibid. P 96-101.
83. Ibid. P. 98; Also journal of the Epigraphical Society of India. Vol. II Pp 119-122.
84. P.N.N.: Op. cit. P-38-42.

85. P.N.N. Murthy: **Hattiyangadi** (1986) Pp 2-6.
86. Ibid.
87. S.I.I. VII No. 294:
88. P.N.N. op. cit. P 79-88.
89. P.N.N. - Netravati (1985) Souvenir of D.K. Dist. II Sahitya Sammelan: PP 28-29.
90. P.N.N. - Jainism on the Kanara coast P 170-239.
91. Ibid. P 451-457.
92. **Karkala** - an Area study - P.N.N.(Ed) 1985: Pp 39-49.
93. Ibid: Pp 37-38.
94. Ibid Pp 33-35.

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# JAINA ART IN KARNATAKA

Dr.H.R.Raghunath Bhat,*

**JAINA ART IN KARNATAKA** is not only unique but also substantial, qualitatively as well as quantitatively. This is further substantiated against the backdrop of Karnataka which continued to be meeting place of northern and southern styles. It is proposed to introduce the Jaina Art with special reference to architecture, sculpture and painting as developed in Karnataka through the ages in general terms and from layman's point of view.

We may notice in the artistic creations of ancient Karnataka, like in other regions, a deep commitment to **Dharma,** in a broad sense, suggestive of universal ethical principles and **Religion (matha)** in a restricted sense denoting a particular faith Jainism, of course without sacrificing its inherent aesthetic appeal. In other words, Jaina Art in Karnataka significantly reflects the philosophical and religious attitude and cultural aspirations of the people.

Art is the hand-maid of religion. Its growth depended on the ritual needs of the developing creed like Jainism in Karnataka. The Jaina temples are technically called **Chaityalayas** or **Jinalayas** and more popularly **Basdis** or **Bastis** (derived from vasati-the dwelling place). Architectural features of the Jaina basti are identified by terms derived either from classical texts or from the style cultivated by the contemporary artists, administrators and patrons of art.

The Jaina basti is divided into different sections or component parts. The cell where the main Tirthankara murthi is consecrated is the **garbhagriha** (Sanctum-sanctorum); a room next to it and in front of it is **antarala** (vestibule) and the one next to **antarala** is **navaranga mantapa** (main pillared hall) followed sometimes by front room or portico called **mukhamantapa** which is generally at the entry point. As a result of this arrangement the ground plan is rectangular or elongated. However there is no regidity in so far as the shape of the ground plan is concerned. The shape of the **garbhagriha** otherwise square is sometimes modified to be elongated so as to accommodate more than one image of Tirthankaras -three, five, twentyfour. Similarly the **sabhamantapa** (pillared hall) and **mukhamantapa** (portico) may also be elongated so as to accommodate more monks in the **basti** i.e. dwelling place. It is in this respect more utilitarian than symbolic. The exterior

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shape of the plan may be plain, off-setted or stellate like in Konnur.

In so far as the elevation of the Jaina basti is concerned providing an additional shrine-cell **(garbhagriha)** in the first tala of the **sikhara** which rises above the sanctum or the main **garbhagriha** constitutes a distinct feature. This may be upparige or happalige (EC II (1973) SB373) as mentioned in the Sravanabelagola inscription. Melgudi of Aihole, Jinalaya at Pattadakal and Sravanabelagola are some of the examples for this feature.

The sikhara of Jinalaya or Jinagriha is generally of the Vimana type. Kuta, salakhe are other terms denoting the sikhara. It is generally decorated with sculptures of Tirthankara Yakshas and Yakshis.

The exterior wall **(bhitti)** consists of three sections basement (the lower most), wall proper (middle portion) and eave and parapet (upper portion) characterised by simplicity or some times minimum architectural decorations as evidenced by the bhitti at Sravanabelagola.

Jinalayas are faced by tall, free-standing pillars designated as **manasthambhas**, sometimes called **Brahmasthambhas**. The images of Jaina Tirthankaras facing the four directions called Chaumukhas are normally found in the mantapa on the top of the **manasthambhas.** Sometimes Yakshas occupy the place of chaumukhas but never the Yakshis. These are called Brahmadevapillars as found at Halebid. These manasthambhas are often replaced by low, round or square stones or structures called **mandaras** or **balipithas.**

The enclosure around the Jinalaya is called **parisutra** or **paridhi**, **pariveshta** as evidenced by the ones found around the colossal image of Gommata and the Bhandari basti at Sravanabelagola. The **suttalaya** of the Gommata contains a corridor for enshrining **parivaradevatas.**

The Jinalayas are built of wood, brick-mortar (Mandali, Talkad), granite (Halsi), schist (Halebid) or some other materials. These materials have also influenced nature and style of Jaina art in Karnataka. The laterite stone used in coastal Karnataka Uttara Kannada in particular as found at Bhatkal and Jiddi bear this out. The use of granite for the basement, brick and wood (?) for the superstructure as indicated in the recent excavations at Talkad adds to our knowledge of Jaina art in Karnataka.

It is curious to note the influence of regional ecological or environmental factors on the stylistic aspects of Jaina architecture. The Jaina monuments of Canara districts with slopy roofs ( which may resemble to some extent the architecture of the Himalayan region) and double wall system of the **garbhagriha** are so well designed

as to suit to the local ecoiogical conditions like heavy rains. Mudabidure monuments (for slant roofing), Bhatkal monuments ( for courses of slabs arranged overlapping one another) may be mentioned here as proper examples.

With all these influencing factors which are mostly peculiar to Jaina art in Karnataka, Jaina Architecture implies what is built or constructed within the frame work of Digambara Jainism in Karnataka. In no other Digambara Jaina zone in India do we have as many Jinalayas covering a wide time span as in Karnataka in general and Sravanabelagola in particular.

## II

The sculptural art of Karnataka more or less accords, in development and distribution, with that of architecture. The Jaina sculptural art in Karnataka is richer and more varied than architecture. Jaina sculptures in round, relief and those that combine the characteristics of both these and stand midway between them are found in different parts of Karnataka. Metal images of Jaina establishments are equally rich and varied. We notice the scene of extraordinary achievement in the field of Jaina sculptural art alongwith its unique regional elements.

Bahubali, son of Adinatha, the first Tirthankara, and brother of emperor Bharatha, has been elevated to the level of cult deity in Karnataka. Both in art and literature, Gommata(Bahubali) is treated extensively in Karnataka. Some of the greatest images of, and finest literary works on, Bahubali-Gommata are naturally found here right from the Badami Chalukya period to the present day. The importance of hundreds of handsome sculptures of Tirthankaras, Yakshas and beautiful images of Yakshis is partly obescured by the colossus, wonder that is Gommata. About 58'-8" high this colossal Gommata is unmatched in size, spiritual appeal and aesthetic quality. It is really unique among historical creations. In the historical period no artist in the world so dared to plan and brave the odds to achieve the aesthetic perfection as the one who made Gommata.

Jainism took a lead in the image worship. The classical Kannada literature as well as art afford basic source material for Jaina iconography. Massive stone sculptures of Tirthankaras known as **sasvata** pratimas were consecrated, besides setting up the **kautuka, utsava, abhisheka bheras** in metal. The icons are invested with great qualities of Jina (sa yeva devo Jina bimba eshah). According to the Jaina canons of art, the Tirthankaras are to be carved either in the sitting or in the standing posture. They are not to be attributed with any ornaments. In the sitting posture, the Jina crosses his legs and places his two hands with the palms upturned on his heels. He is not even allowed to turn his face either to the left or to the right. This rigid yogic sitting posture is called paryankasana. In the standing

Chaturmukha Basti, Gersoppa (Western View)

posture Jina's feet are placed evenly and his hands are hung on either side of his thighs without touching them. No flexion in his body is permitted. This standing meditative posture is called kayotsarga. Thus all the twenty four Tirthankaras have identical features. Only the first Tirthankara, Adinath, is shown with long hair which sometimes spread on his shoulders. Only Suparshvanatha, the seventh Tirthankara and Parsh vanatha, the twenty third, are endowed with serpent canopies. Each of these Tirthankaras is attended by a Yaksha and a Yakshi who have distictive names, attributes, vahanas and roles.

The object of worship in Jinalayas is normally one of Tirthankaras. But there are structures in Karnataka dedicated to one of attendant deities either a Yaksha or a Yakshi but mostly a Yakshi like Padmavathi (Humcha). In Jaina pantheon they are treated as demi-gods and goddesses or subordinate deities **(upadevatas)**. However they play an important role. The gradual growth of the status of the Yakshas and Yakshis in Jainsim is equally interesting. We find more and more Yakshas and Yakshis attaining cult status. The Yapaniya sect popularised the worship of Jvalamalini with supposedly Tantric elements as evidenced by inscriptions.

Use of Laterite in the Jaina Architecture of Maland Region

The Jaina Yakshas and Yakshis are represented in the Karnataka sculptural art of different dynasties and

A Devakustha of Chaturmukha Basti

in different styles. They are well decorated with ornaments and their hands are attributed with weapons and they are known for their elegance, beauty and majesty. In other words what is not found in the sculptural art of Tirthankaras is very much compensated by the artists in the images of Yakshas and Yakshis. it is from the evidence provided by the Yakshas and Yakshis along with respective cognizances and vahanas that we are able to distinguish one Tirthankara from other.

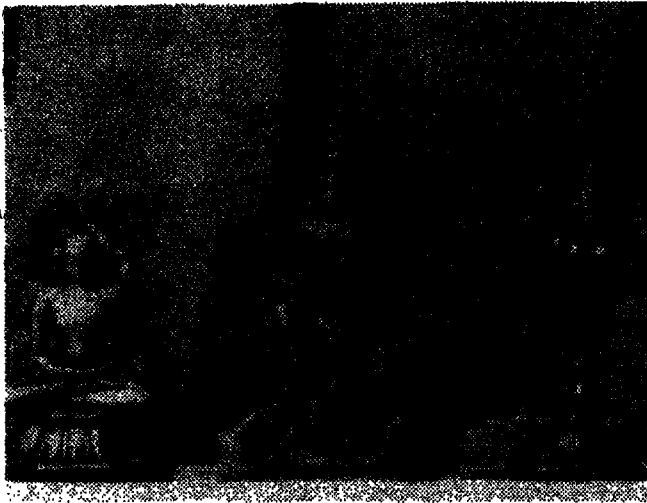
The metal images of Tirthankaras represent an interesting phase of Jaina art in Karnataka. The metal icons and votive tablets for ritual requirements on the one hand and for enriching the Jinalayas on the other were commissioned by the patrons. The excessive deference to technical rules and prescribed formulae in the casting of metal images among Jainas resulted in their rigid pose tending to be uniform in style and rather dull aesthetically. There are some metal images found in different parts of Karnataka which are known for their elegant proportions, flowing lined and serenely contemplative facial features.

Though we do not find any ancient Jaina images made of stucco, an epigraph from Kadalur (Dharwad) refers to the worship of stucco figures and painted images to which a gift of twelve villages was given by King Marasinha III (962).

Ajithanatha Tirthankara Image Chaturmukha Basti

Plan of a rare Jaina Basti (Chaturmukha Basti) at Garsoppa (Uttara Kannada)

The Jaina sculptural art in stone, metals and stucco and wood represents a signficant phase.

Another distinction of Jaina art in Karnataka is to be noticed in the field of paintings both frescoes and manuscript - paintings. Sravanabelagola is the only centre in Karnataka and one of a couple centres in south India to possess Jaina frescoes of immense artistic, historical, mythological and socio-cultural significance. These murals are ascribable to the post-Vijayanagara period. Mudubidire manuscripts

Gersoppa Bronzes Parchvanatha, Kushmandini and Vijaya Yakshi

of Dhavala, Jayadhavala and Mahadhavala or Mahabandha of the original text of Shatkhandagama constitute rare examples for palner's art of the Hoysala period. Painted in bright colours on unusually large palm-leaves are important both for the beauty of letters and for the illustrations. These are all delightful artistic creations of the Hoysala painter's brush. The floriated tail of the bird and the delineation of the contours of the figures reflect great artistic taste and creative talent. Even the borders reveal great taste and elegance of the Hoysala period. These illustrated manuscripts of Karnataka represent a unique and rare examples for Jaina art. Similarly some of the palmleaf and paper manuscripts preserved in Sravanabelagola matha, Mudubidire, Humcha and other mathas including the Dharmasthala museum are equally significant from the point of view of regional schools of painting like Mysore School of Painting.

A Nishadige Inscription

It is evident from the above review that in Karnataka the art forms patronised by the Jainas-be it architecture, sculpture or paintings tended to be **austere**, aesthetically appealing with its own ascetic outlook and abstract approach. The Digambara Jainism in Karnataka has definetly developed certain special characteristics in architecture, sculpture and painting through the ages. It has its own share of contribution rich in variety and distinctly individualistic in style.

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# DIFFUSION PATTERN OF JAINISM AND ITS ART IN SOUTH INDIA - A BRIEF SCHEMA*

Dr.K.V.Soundara Rajan**

It is well known that the development of the credo advocated by Mahavira - which came to be called Jainism from Jina or Jita, the emancipated one - did not begin right from his own time but a couple of centuries after him. In the earliest phase of its establishment as a religion with its cannon and imagery ( mostly of Tirthankaras) it was centred in Madhyadesa, with two nuclei - one around Mathura in the Ganga-Yamuna doab of western Uttar Pradesh and the other around Patna in Bihar. The former had been a vigorous trade centre, lying as it was on the cardinal trade route within India from Taxila in the Northwest, to Barygaza ( or modern Broach in south Gujarat) port, running via Ujjain. Since traders patronised the ascetics of Jainism as well as its art consistently from the very inception ( till modern times), Mathura was a nodal nucleus in upper India. The birth places traditionally ascribed to the 24 tirthankaras had, by and large, been located in Uttar Pradesh and Bihar, of which as many as four had been from Ayodhya or Saket ( Ajitanatha, Abhinandana, Sumatinatha and Anantanatha); three (Santinatha, Kunthunatha and Aranatha) from Hastinapura; two each from Varanasi and Mithila (Bihar). Thus, the Ganga valley became the primary home of Jainism, but the patronage of tradesman had taken this diffusing religion to Western India where, in Gujarat and Rajasthan, it built up a massive clientele in early to Mediaeval Times. Besides, with Ardhamagadhi as the canonical dialect, it was obvious that northern Bihar wes in the vanguard of the growth of its metaphysical and canonical literature. This early phase (3rd century B.C. 2nd century A.D.) had been the jumping off stage for its spread to other zones, among which lower Southern India came to command the greatest historical, ritual and monumental significance. The first immigration in this regard is traditionally ascribed as under the leadership of Bhadrabahu, in the late Mauryan phase, through certain routes which steered clear alike of western Deccan of Maharashtra as of eastern Andhra coast, owing to these two being prolific zones of Buddhist concentration of religious edifices, rock-cut in the case of the former and marginally so but preponderantly of Stupa monds in plethoric numbers in thelatter region. Geographically and archaeologically, two features stand out regarding the pattern of the great dispersal from Jainism, from northern to Southern India. The first was that Jainism moved

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*Chairman's Introductory paper for Dr.I.Mahadevan's paper on - Recent Discoveries of Jaina Cave Inscriptions in Tamil Nadu.

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through the central inland routes and secondly, owing to the royal endeavours of Ashoka Maurya, in the proselytisation of Buddhist tenets in his far flung empire and by the Satavahanas subsequently, who ruled over the best part of Southern India, early Digambara Jainism intuitively opted for reaching out to the farthest South in Tamil Nadu, to create history there, even as domiciles.

During the Ashokan times, the empires was spread down to the river Krishna, further south of which, on his own statement, the independent chieftains of Chola, Pandya, Satiyaputra and Keralaputra clans were flourishing. Thus, the destination zone of the immigrant Jainism carved out a most distinctive 'secondary home' at the earliest phase to be noted anywhere in India, from 3rd-2nd century B.C. to 4th-5th century A.D., until the Pallavas of the Simhavishnu line and the early Pandyas of the Kadungon line rose to great fame with their own special filiations with Jainism, in coexistance and frequent confrontation with Vedic religion. The earliest groups of monks occupied several hundreds of natural rock or cavern shelters on the peppery small hills of this deep southern Tamil land and received the ministrations of the local tradesmen whose services were also recorded in short inscribed records in what had come to be called early 'Tamil-Brahmi' inscriptions ( for expounding and meticulously transcribing which meaningfully, I. Mahadevan has a major scholarly claim). Many of the rock shelters of the Jaina monks had springs and sculpted tirthankaras in relief on the boulder faces, in the periods subsequent to the first occupational phase indicated earlier. They had also beds scooped on the inner floor of the cave for the monks to rest - a 'dhamma' created by the trading gentry. Thus, Tamil nadu can legitimately claim to have offered the haven of hospitality and fostered these early Jaina ascetics, true to their own traditions of caring for the guests in their land.

The shifts to other parts of lower Southern India were, thus, to be subsequent to this early Tamilnadu matrix of Jaina culture; and Karnataka became the next outstanding zone where Jainism was to receive further cordial treatment and acquire pontifical growth under the Gangas of Kolar and Talakad when State patronage was also bestowed on the Jaina religion. Before we deal with the Karnataka chapter, one important offshoot of the early phase in Tamil nadu related to the Jaina presence and epigraphical date should be mentioned. It was theTamil-Brahmi or what could be better termed as the 'Dravidi' script branching out from theAshokan Brahmi (used for various Prakrit inscriptions) and which certainly should have commenced from at least the 3rd century B.C. In Andhradesa, it is signalled by the Bhattiprolu Buddhist relic casket record dated to 2nd century B.C. which is now taken by scholars of Tamil Brahmi as of a stage of development of the earlier Tamil Nadu Jaina cavern records. In Karnataka, the syndrome begins from the Satavahana times, of the reign of Vasisthiputra Satakarni, as seen in his bilingual silver coins current both in Karnataka and Tamilnadu, datable to the 2nd century A.D. The Tamil script phonetically and alphabetically developed from

this earliest branching of Dravidi from Ashokan Brahmi and consistently reflected in Andhra Pradesh and Karnataka in the prechristian and early historic phases, as noted above, going to show that Tamil language and script had the leadership among the developing stages of the Dravidian family of languages like Kannada and Telegu ( with Malayalam as a late beginner in its individuality of script and phonetics).

The Ganga period of Jaina patronage could be taken from c.5th century A.D. to about the 10th century A.D., close on heels of the early Tamil nadu chapter. The Ganga filiates in bilingual contexts had already been current in the western tracts of Tamil nadu called as Kongu nadu, with its early nodal centre around Dharmapuri ( ancient Tagadur), ruled by the Atiyas in the Sangam period, overlapping with the later part of the earlier phase of Jainism in Tamil nadu. The great poetess Avvaiyar of Tamil literature who was a contemporary of Atiyaman Neduman Anji, the Atiya chieftain of about the 2nd century A.D. was indeed the product of this bilingual Kongu tract --as her name itself suggests, as meaning 'amma' in Tamil, for which the Kannada equivalent is 'avva'. Thus, in this second phase of shift which had spread from Tamilnadu to Karnataka ( while in the earlier Ashokan period, Karnataka had the concentration of the largest number of his royal records dealing with his Buddhist missionary activity that any single tract anywhere in India had yielded) Gangas had played a notable part in being the outstanding patrons of Jainism. The third phase of dispersal and concentration of Jaina centres was within the territory of Karnataka itself mostly, ( from c.1000 A.D. to c.16th century A.D.) and witnessed the Jaina religion well entrenched in the Karnataka soil with several dynasties of fame, like the Kadambas of Banavasi, chalukyas of Badami, Rashtrakutas of Malkhed (who were the most enlightened patrons of this faith), later Chalukyas of Kalyana (drawing their inspiration from the earlier Badami Chalukyas who had built such centres as the Sankha-Jinalaya at Lakshmesvar), feudatories like the Santaras of Patti-Pomburcha (Humcha), Alupas of the coastal Kannada districts, looming large on the political and cultural horizon. In this third phase, owing to the continuous contentious political conflicts between the Kalyani Chalukyas and the Seuna-Yadava chieftains of Deogiri (modern Daulatabad) first and later continued between the latter and the Hoysalas of Dvarasamudra, a continuing cultural cross-fertilisation had also taken place, resulting in upper Deccan cultural impulses seeping into the lower Deccan Karnataka and Andhradesa, in so far as Jaina faith and art went, as seen in the Bhumija style of upper Indian temple form found at Tumbalam in Adoni taluk of Anantapur district ofAndhradesa, bordering on Karnataka, for the Jaina religion. In the first half of this third phase which was the final phase for Jaina movements in South India, Tamil Nadu had continued its earlier fostering care of Jainism in important old and new centres, as bronzes from them show (between 10th and 13th century A.D.)

Jainism in Karnataka had its chief sculptural mascot in Bahubali or Gommatesvara, as uniquely displayed at Sravanbelgola and Karkala, but it must be said that in Tamil

Nadu, in the entire period of c.2nd century B.C. to 10th century A.D., despite many Jaina carvings in stone and bronzes, of several tirthankaras, Yakshas, Yakshis etc., no Gommata sculpture had been known ( even though in the coeval period in Karnataka, Chalukyas and Rashtrakuta monuments, of both the rock-cut and structural types, had yielded several examples of the Gommatesvara sculpture. This aspect has not been satisfactorily studied or explained yet. Architecturally however, Karnataka holds the palm in having finest monuments for Jainism in the whole period of the second and third phases of Jaina movements in South India, and closely related in architectural style to Tamil nadu Vimana category.

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# JAINA MONUMENTS IN NORTH KARNATAKA

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At the outset it is necessary to clarify that the division of Karnataka into South and North is only for the sake of convenience. In this connection north Karnataka is taken as the area comprising the present Karnataka excluding the old Mysore State. The monuments in these districts have been considered in a chronological manner taking the dynasties also into consideration.

## BEGINNERS:

The origin of Jaina architecture in north Karnataka is still uncertain as the vestiges of the early period have not come down to us. Jaina structures contemporary to the sojourn of Bhadrabahu to Sravanbelgola have not been found here so far. Even the early historic excavations which exhibit Satavahana culture as at Vadagaon Madhavpur and Sannati have not yielded any antiquity or structure that can be associated with Jainism. However, it has to be noted that the antiquities and structures of the former site have yet to be studied in detail and the latter site is yet to be fully excavated. This leaves us with the Kadambas of Banavasi who were known to be patrons of Jainism as evidenced by their inscriptions.

## KADAMBA PERIOD

The existance of Jaina temples during the period of the Banavasi Kadambas is amply evidenced by their epigraphs. The earliest references to a grant by a Kadamba king to a Jaina saint is found in the Halasi copper plate of kakusthavarman.[1] It mentions that the granted village Khatagrama belonged to arhanta. However, a reference to a Jain temple (Chaityalaya) is found in the Devagiri copper plate of Mrigesavarman.[2] The insription states that Mrigesavarman gave a grant for the sammarjana, upalepana, archana and bhagnasamskara of the Chaityalaya located at Brihatparalur. Further he also donated for the enclosure of the Chaityalaya one nivartana of land. This clearly shows that the above Chaityalaya was big enough to have an enclosure also. In the Devagiri inscription of Vijaya Siva Mrigesavarman a reference is made to **arhat sale** where an image of Jinendra was kept.[3] Mrigesavarman's Halasi inscription of 8th regnal year states that the king built a Jinalaya in memory

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of his father in Palasika and granted lands to saints of Yapaniya, nirgrantha and kurchaka sangha.[4] Ravivarma's eleventh regnal year inscription found at Halasi refers to a grant for the abhisheka of Jinendra.[5] Obviously this refers to a Jaina temple. Another inscription of the same king refers to the worship of Jinendra for which four nivartanas of land was granted.[6]

The famous Gudnapur inscription of Ravivarman is more explicit on this point.[7] According to this inscription King Ravivarma built a temple, kamajinalaya for Manmatha, very near the palace (rajavesma) and arranged for its worship by granting lands. At the same time he also gave grants to Kamajinalaya at Hakinipalli and Padmavati temple at Kalliligrama. Dr. B.R. Gopal who has edited this inscription has suggested that this Kamajinalaya is a temple for Bahubali, as Bahubali is described as Manmatha. If this is so, the tradition of erecting gommata sculptures goes back to the period of Kadambas and to sixth century A.D. itself. However, Dr. A. Sundara has discovered a sculpture of Rati and Manmatha at the same place. Whether this was the sculpture worshipped in the Kamajinalya cannot be ascertained. What is more important is the tradition of building Jaina temples for Manmatha and even Padmavati.

The Halasi inscription of Ravivarma refers to interesting information.[8] It states that the income from the gifted village should be used for eight-day festival in **Kartikamasa** in the Jinalaya at Palasikanagara. It states at the end wherever Jinendra worship takes place properly, that place will prosper without any fear from enemies and the prowess of the king will improve. The Devagiri plates of prince Devavarma refers to gifts for the worship in the **Chaityalaya** and for the repairs of the **Chaityalaya**.[9]

All the inscriptions referred to above mention gifts for worship and repair to Jaina temples. However, many of them refer to a Jaina temple at Halasi. The Jaina temple now standing at Halasi can not go back to a period earlier than eleventh century A.D. Then the question is what happened to the basadis referred to in the inscriptions. Perhaps they might have been built by wood and obviously perished. A. Sundara's field work at Halasi throws very important light on this point.[10] Very close to the Kallesvara temple at Halasi, he discovered an ancient site going back to megalithic and early historic periods. A large number of brick walls of the ancient period have been noticed by him in and around and abviously he thinks that this represents the Jaina temple built during the Kadamba period. Full scale excavations at Halasi and Gudnapur are bound to yield the brick temples of

this early period. That would, show the contribution of the Kadambas of Banavasi to the Jaina architecture of Karnataka.

**BADAMI CHALUKYAN PERIOD**

After the rule of the Kadambas of Banavasi most parts of north Karnataka came under the rule of the early or Badami Chalukyan kings. Their contribution to architecture and sculpture is not only well known but unprecedented. Most kings of this powerful dynasty patronised Jainism also though they were the followere of Vedic Hinduism. This is attested to by many inscriptions including that of the Aihole inscription of Pulakesi II, composed by the famous poet Ravikirti. The Jaina architectural beginnings made earlier by the Kadambas of Banavasi, crystalised into better structures in stone during the early Chalukyan period. As they used stone as the medium of their architecture, they have come down to us in good numbers.

The Chalukyas of Badami are known for their rock cut temples as well as structural temples. At Badami there are four rock cut temples belonging to Saiva, Vaishnava and Jaina faiths. Incidentally this is an eloquent testimony to the religious tolerance of the kings and the people during the period. The fourth cave is the Jaina cave dedicated to Adinatha Tirthankara. He is seated on the lion pedestal, reclining slightly on the smooth cushion. There is a triple umbrella **(mukkode)** over his head in relief. There are two Chamaradharis attending on the Tirthankara. On the left wall is a standing sculpture of Suparsvanatha with a seven hooded snake over him. To his right is a Yakshi holding a **Chatra**; to the left is a Yaksha sitting. On the opposite wall is the sculpture of Bahubali intertwined with creepers. In the inner mandapa on both sides are found two sculptures of Mahavira. In addition there are sculptures of twenty eight Jinas. The whole cave is 31 ft. wide and the depth is 16 ft. The entire composition is very elegant.

Another Jaina cave is in Aihole. It has an open mandapa and a Sabhamandapa. In the *garbhgriha* is the sculpture of Mahavira in **Padmasana.** On the sides are yaksha and yakshi standing. In the open mandapa are found high relief sculptures of Parsvanatha and Bahubali. However, this cave is not as refined and elegant as that of Badami.

Now we may refer to the structural temples built by the Chalukayas of Badami. The following are noteworthy among them. They are - Meguti Jinalaya at Aihole; the jinalaya built by Kumkuma Mahadevi at Lakshmesvar; during the period

of Kirtivarman II. Kaliyamma built a temple at Annigeri; the Jinalaya at Hallur; the Jinalaya built by Dharmagamunda at Adur in Hangal taluk. The Meguti Jinendralaya was built in 634 A.D. by Ravikirti The temple has a garbhagriha, antarala and a mukhamandapa perhaps a later addition. There is a narrow **pradakshinapatha** around the garbhagriha. In the garbhagriha attached to the wall is the sculpture of Mahavira. In the antarala was a fine sculpture of Yakshi Ambika sitting in **ardha lalitasana**. Over the garbhagriha is another garbhagriha which also has a sculpture of Tirthankara. The **adhisthana** has miniature decorations.

The Sankha Jinalaya at Lakshmesvar is dedicated to Neminatha. Sendraka Durgasakti, a feudatory of Pulakesi II is said to have given gifts to this temple.[11] It is possible that it may be earlier or atleast contemporary to the Meguti temple. Many other inscriptions show that this was an important Jaina temple during the period. an inscription of Vinayaditya dated 686 A.D. refers to a grant to Jaina acharya of Devagana and mulasangha.[12] Another epigraph of the time of Vijayaditya dated 729 A.D. mentions a grant to Niravadya Pandita who was to house pupil of Sri Pujyapada.[13] Still another inscription of the time of Vikramaditya II dated 734 A.D. mentions gifts to Sveta Jinalaya.[14]

The Jain temple at Hallur has garbhagriha, antarala, and rectanular Sabhamandap. The garbhagriha has an upper storey and is similar to Meguti temple. The Sabhamandapa is bigger than garbhagriha and antarala and has a seperate mukhamandapa which is in ruins. Thus it shows a more developed architectural feature. The outer walls of the Sabhamandapa has low relief sculptures of Jaina Tirthankaras. Thus the Chalukyas of Badami contributed in ample measure to the development of Jaina temple architecture and laid firm foundations for further development during the Rashtrakuta period.

## RASHTRAKUTA PERIOD

Altekar characterises the Rastrakuta period as the golden age of Jainsim in Karnataka. This is amply demonstrated by a large number of Jaina epigraphs and also generous grants to Jaina temples. Amoghavarsha I used to consider himself purified by the very remembrance of his guru Jinasenacharya.[15] He is also described as a follower of Syadvada.[16] He had appointed the famous Jaina saint Gunabhadra as the teacher for his son Krishna.[17] Krishna gave liberal donations to the Jaina temple at Mulgund. Indra IV was a devoted Jaina and he died committing Sallekhana.[18]

Many of the Rashtrakuta feudatories like Rattas of Saundatti were staunch supporters of Jainism. From all these evidences Altekar estimates that atleast one third of the total population of the Deccan during the period were Jains.[19]

The Jaina monuments of the Rashrakuta period are found at Pattadakal, Malkhed, Lakshmesvar, Koppala, Bankur, in the present day karnataka and at Ellora in Maharastra which was included in the Rastrakuta empire. The jaina temple at Pattadakal consists of a garbhagriha, **pradakshinapatha**, antarala, Sabhamandapa and mukhamandapa. The garbhgriha door jamb has a fine **makara torana**. Opposite walls of antarala have **Devakoshthas** to house Yaksha and Yakshis. The sabhamandapa is square and has four pillars in the centre. The mukhamanadapa has been provided with Kakshasanas. The garbhagriha has a **dvitala** Nagara **sikhara**. It has another garbhagriha on the first floor like the Meguti temple. The outer walls in the western and northern sides have Jina sculptures which confirm that this is a Jaina temple. It is believed that this temple was built either during the time of Amoghavarsha I (814-874 A.D.) or Krishna I (c. 770 A.D.) . From the stylistic features ninth century A.D. seems to be reasonable for this temple.

The Jaina basadi at Konnur in Dharwad district was built during the period of Amoghavarsha I, by Bankesa in 860 A.D. It has a garbhagriha, antarala, sabhamandapa and a ruined mukhmandapa. The unique feature of this temple is the star shaped gabhagriha, which later became a unique feature of the Hoysala temples in southern Karnataka. There are three niches in the garbhagriha which is also rare. The antarala has two pillars while the Sabhamandapa has twelve pillars. The latter also has two stone Jalandhras. The mukhamandapa is reached through flight of steps.

The Jaina temple at Naregal in Ron taluk of Dharwad district was built during the period of Krishna III, by Padmabbarasi, the queen of Ganga Permadi Bhutayya in 950 A.D. (Now it is referred to as Narayana temple). It is the biggest Rashtrakuta temple in Karnataka. It has a sikhara of **Dravida vimana** type over the garbhagriha. Acutally it is a **trikuta**. The main garbhagriha of this temple was meant for a Jina, and is square. The other two garbhagriha are rectangular, and have rectangular pedestals from wall to wall with twentyfour holes indicating that both of them were meant for establishing twentyfour Tirthankara sculptures. This is also a unique feature of this **basadi**. This became common in the eleventh century A.D.

The Settavva temple at Aihole is another storeyed **basadi.** It is more

elaborate in execution. It is also a **trikuta**, Besides it has three ardhamandapas and a common navaranga.

The Neminatha **basadi** at Malkhed, the capital of the Rashtrakutas belongs to ninth century A.D. Unfortunately the original structure has been repaired often and hence it is difficult to know its original features. The garbhagriha has a fine seated Neminatha sculpture. Other sculptures found here are those of Parsvanatha, Dharanendra and Padmavati. Some more Jina sculptures are in the Sabhamandapa; but they seem to belong to later periods.

The **basadi** at Bankur in Gulburga district seems to belong to the end of the Rashrakuta period. There are many fine sculptures in this temple. Notable among them are Adinatha, Chandraprabha, Santinatha, Parsvanatha, Mahavira, Padmavati, high relief sculptures of twenty four tirthankaras.

In addition to the above Jaina temples of the Rashtrakuta period many more are also found which are not properly documented. Outside the present Karnataka State, the Rastrakuta basadis are found at Ellora where there are three Jaina cave temples referred as Chota Kailas, Indrasabha and Jagannathasabha.

The Rashrakuta epigraphs supply evidence for the construction of many more Jaina temples which have not been properly located. Some important epigraphs may be noted below. In 875 A.D. Krishna II built a **Jinendra bhavana** at Savadatti.[20] In 902 A.D. Pergada Bittayya built a **basadi** at Bandanike.[21] During the period of Krishna II was built the **Mahasrimanta basadi** at Pennugunda.[22] In 925 A.D. Nagayya built a temple at Asundi when Chandraprabha bhattaraka of Dhora Jinalaya was the administrator.[23] In 932 A.D., Chandavve built a basadi at Nandavara.[24] In 964 A.D., a Ratta chief built Jayadhire Jinalaya at Kupana (modern Koppala).[25] In 958 A.D. Jakki Sundari built a Jinalaya at Kakambal.[26]

The above epigraphical references and the extant Jaina monuments prove that the Rashtrakuta period was a golden age from the point of view to Jaina architecture also. However, it has to be admitted that exploration of Rashtrakuta architecture in Karnataka has to be done more systematically. In this connection the good beginning made by S. Rajasekhara in identifying the possible Rashtrakuta monuments in Karnataka on the basis of stylistic evidences and epigraphs is worth laudable.[27] Further research is bound to yield more Rashtrakuta monuments including Jaina temples in Karnataka.

## KALYANA CHALUKYA PERIOD

With the decline of the Rashtrakutas, most parts of north Karnataka came under the rule of the Chalukyas of Kalyana. Though they are known to be Saivas, they built Jaina temples. Many kings of this dynasty also granted gifts to Jaina establishments and individual saints. The development of Kalamukhas on the one side and the Virasaivism of Basavanna on the other were making great

progress in north Karnataka and naturally this did not give enough scope for Jainism to blossom as it did in the earlier Rashtrakuta period. Nevertheless, it flourished through the royal patronage and contributed its share in the development of architecture. Taila, the founder of Chalukya dynasty of Kalyana is well known as the patron of the great Jaina poet Ranna. King Satyasraya had a Rajaguru Vimalachandrapanditadeva under whose feet the king is said to have learnt the tenets of Jaina dharma. Attimabbe, known as **danachintamani** is a well known personality of this period. She is said to have made one thousand copies of Ponna's Santipurana and distributed as **Sastradana.** She built a Jaina temple at Lakkundi to which the king provided a golden Kalasa.[28] Somesvara's minister Santinatha persuaded Lakhma to build the **Mallikamoda Santinatha basadi** at Baligrama.[29] All these show the existence of Jainism during the period as well as royal patronage.

The Chalukyas of Kalyana were great temple builders all over Karnataka and they brought out new development in various components of temple. This was adopted to the Jaina temples built by them. This is amptly brought out by K.V. Soundararajan when he states " ... the Jaina temple building efforts went through more or less the same stages of growth and development as the Brahmanical, Jainism nevertheless maintained its entity by taking recourse to certain iconographic specializations which called for a distinctive layout. In surface treatment again, the Jaina temples eschewed all ostentatiously carved richness on the exterior wall or fabric of the temple but were not averse to an extravagant display of ornamentation and figure work in the interior".[30] These distinctive features are found in the Jaina temples built by the Kalyana Chalukyas at Lakkundi and other places. They generally consist of a garbhagriha, antarala, navaranga and mukhamandapa. Usually they do not have sculptures on the outer walls. In the navaranga pillars are found with small sculptures. The sculptures generally consist of Bahubali, Parsvanatha, Mahavira, other Tirthankaras, Yaksha, Yakshis, Chaumukhastambhas, Sahasrakut Jinabimba, Dvarapalas and Manastambhas.

The most important Jaina temples of this period are Brahma Jinalaya at Lakkundi, Charantimatha at Aihole and Sankha Jinalya at Lakshmesvar. The Brahma Jinalaya built by Attimabbe represents a second phase of Chalukyan art for it not only represents a progress in architectural work but also uses finer grained schist instead of the usual granite. The latter has influenced its masonry, size and sculpture. The tample is highly imposing with dimentions of 93 ft. and 35 ft. It has a sikhara 42 ft. in height, which rises somewhat steeply in three storeys looking like a **Chaturasra sikhara**, with a **sukhanasi.** The mukhamandapa is spacious having entrances in east, south and north. The sculptures of Brahma and Padmavati are noteworthy.

The Charanti matha group at Aihole was built before 1119 A.D. on which date king Vikarmaditya VI through his subordinate Kesavayya Setti made arrangements for certain repairs, additions and endowments. The main temple of this group is dedicated to Mahavira. The temple has a garbhagriha, antarala, Sabhamandapa and mukhamandapa. It has a sikhara of the southern **vimana** type. There is also storeyed temple over the garbhagriha, a typical character of a **basadi**. The exterior wall is plain without any sculptures. The highly ornate doorways, drooping eaves and cornices of the corridor are highly elaborate and ornate. On the architraves of the front doors of the corridor are carved twenty four Tirthankaras, which add to the beauty of this temple.

Of the two Jaina temples at Lakshmesvar the more famous is Sankha Jinalaya which consists of a garbhagriha, a large ardhamandapa, larger mahamandapa and a rangamandapa. The rangamandapa has three entrances to south, north and west . It has a chaturmukha structure in dimunitive model, each of which carries three figures. It has a **rekhanagara sikhara.** The unique feature of this temple is the **Sahasrakuta Jinabimba** in minute form. There is a manastambha in front of the temple. Even though the temple is in ruins and has been renovated later, it presents a rare grandeur and stands as a testimony to the interest of the Kalyana Chalukyas in Jaina architecture. The other Jaina temple in this place is a **trikuta** dedicated to Adinatha.

The other Jaina temples of the Kalyana Chalukya period include Parsvanatha **basadi** at Udri, Bandalike, Parsvanatha **basadi** at Koppala, a ruined **basadi** at Halasi, Naminatha **basadi** at Terdal, a ruined **basadi** within the fort at Belgaum, Parsvanatha **basadi** at Ammangi in Belgaum district, a ruined **basadi** at Malkhed and another **basadi** at Sedam in Gulburga district. Most of these are in ruins and are simpler in dimensions and designs as compared to the classical basadis found at Lakkundi and other two places. However, these constructions show the widespread popularity of Jaina architecture in the north Karnataka region during the Kalyana Chalukya period.

As the Hoysalas did not have a permanent footing in north Karnataka due to the opposition of the Sevunas of Devagiri, there are no Hoysala monuments in this region. They are confined to southern Karnataka.

## THE SEVUNA PERIOD

The Sevunas of Devagiri ruled over most parts of north Karnataka and parts of Maharashtra after the decline of the Chalukyas of Kalyana. Tradition connects the Sevunas with Jainism. As evidenced by **Nasikakalpa,** Dridhaprahara one of the early king of this dynasty grew under the care of Chandraprabhasvamin and in recognition of this he named his capital Chandradityapura, after this Jaina saint.[31]

Sevunadeva III was a devout Jaina. His Anjaneri inscription opens with an invocation to **Pancha Parameshthis** namely arhats, siddhas, acharyas, upadhyayas and sadhus.[32] Singhana II made a large number of grants to Jinalaya at Purikanagara for the worship of Parsvanatha and to the temple of Ananata Tirthankara. King Ramachandra made the grant of a village Hunisehalli for a Jinalaya. His **Sarvadhikari** is said to have built a **basadi** at the instance of his guru Jinabhattaraka. Apart from these epigraphical references, it is not possible to identify any of the Jaina temples built during the period.

## VIJAYANAGARA PERIOD

It is generally believed that Jainism began declining in Karnataka after the Hoysalas. With the establishment of the Vijayanagara empire, the accent was more on the Hinduism and obviously Jainism suffered a setback. Even numerically references to grants made to Jaina establishments become small in number epigraphically which also confirms the view that Jainism was loosing ground. This is amply demonstrated by the inscription of Bukka at Hampi, which tries to bring about a compromise between the Jainas and the Srivaishnavas. One of the representative Jaina temple at Hampi is the Ganagitti gudi built by Jinabhakta Irugappa Dandanayaka who was a minister under Harihara II, in 1385 A.D. The temple was dedicated to Kunthu tirthankara.

However, South Kanara and North Kanara became important centres of Jaina architecture during this period. Varanga, karkala, Mudabidre, Barakuru and other places became centres of Jaina art due to the patronage extended by Alupa kings of Tulunadu. This has been discussed in another paper, and hence we pass on to North Kanara district. The most important monument of the period in this district is the **Chaturmukha basadi** located at Gerusoppe. Though its builder is not known definitely, it is generally believed that queen Chennabhairadevi was responsible for the construction of this basadi. The entire basadi is built of greyish schist, popularly known as soapstone. It has a garbhagriha, in which four tirthankaras are kept who are facing the four directions. The garbhagriha has entrances on four sides and is a good example of **Sarvatobhadra** class. The tower has disappeared. There are many sculptures of tirthankaras, yakshas and yakshis which are of fine workmanship. The other temples in Gerusoppe are Neminatha **basadi**, Vardhamana **basadi** and two Parsvanatha **basadis**. But they are small and do not compare well with the **Chaturmukha basadi**. However, the sculptures of these basadis are interesting.

The Chandranatha temple at Bhatkal is another structure of this period. Actually it is known as **Jettappa Nayakana Chandranathesvara basadi**. It consists of two blocks of buildings joined together by intervening porch in east and

west. The western portion has two storeys. The interior is plain. The eastern portion serves as a porch to the temple. The garbhagriha has the sculptures of Rishabhanatha, Chandranatha and Mallinatha.

The **Ratnatraya basadi** at Bilgi is almost similar to the **basadi at Bhatkal.** But it is **nirandhara.** The three garbhagrihas have Neminatha, Parsvanatha and Mahavira. There is a vide porch and a mukhamandapa which are plain. The pillars are not elegant. at Haduvalli or Sangitapura there is a temple of Chandranatha. It is plain and has a flat roof. The sculptures of some Jinas are kept in the antarala. The sculpture of Chandranatha is very elegant and show the Vijayanagara workmanship. However, the temple itself is not of high order. The metal images in this temple are of some interest. One of them identified as that of Rishabhanatha with gomukha Yaksha has an inscription of the Fourteenth century. Seventyone tirthankaras are represented on the **prabhavali.** There is another metal image of Padmavati of late date and shows the decadent style. Another stone sculpture of Padmavati also belongs to this style. After the seventeenth century, the construction of Jaina temples did not become artistic creations but served the religion. Thus the long tradition of Jaina monuments which perhaps started by the early centuries of the Christian era ended by the eighteenth century A.D. in north Karnataka.

The above survey shows that Jaina architectural style developed side by side with other religions but imbibed certain qualities. Perhaps the architects and sculptors were common to all religions. The storyed garbhagriha is a special invention of the Jaina architects, as found in many Jaina temples. The Jainas did not have decoration or sculptures on outside walls but took care to use such decoration in a limited way within the structures. In the early period the temples of Mahavira were more popular but by about twelfth century other tirthankaras like Parsvanatha, Adinath and twentyfour tirthankaras became more popular. In the Vijayanagara period the construction of **Chaturmukha basadis** gained popularity. The presence of dvarapalakas also became popular from tenth century. The erection of Manastambha also seems to have come into existance from about the tenth century A.D. and later it became almost a general rule. Thus North Karnataka contributed richly to the development of Jaina architecture in Karnataka.

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# JAINA MONUMENTS IN SOUTHERN KARNATAKA

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Jainism, one of the oldest living faiths of India, has a hoary antiquity in Karnataka. No doubt, this religion took its birth in North India. However, within a couple of centuries of its birth, this religion is said to have entered into Karnataka. Jaina tradition ascribe III C.B.C. as the date of entry of this religion to south India, and in particular to Karnataka. After this period Jainism grew from strength to strength and heralded a glorious era, never to be witnessed in any part of India, to become a religion next only to Brahmanism in popularity and number. Though Jainism was spread over different parts of south India within the first few centureis of the Christian era, its nucleus as well as the stronghold was southern Karnataka. In fact, it is the general opinion that the history of Jainism in south India is predominantly the history of that religion in Karnataka. Such was the prominence that this religion enjoyed throughout the first millenium A.D. Liberal royal patronage extended by the Kadambas, the Gangas, the Chalukyas of Badami, the Rashtrakutas, the Nolambas, the Kalyana Chalukyas, the Hoysalas, the Vijayanagar rulers and their successors, resulted in the uninterrupted growth of this religion in southern Karnataka on an unprecedented scale.

The growth, spread and popularity of Jainism in Karnataka is best illustrated by the beautiful monuments that the Jains constructed in different parts of the State. A close study of these monuments in Karnataka, would, however, reveal that the Jainas has no separate architectural tradition of their own. In the general pattern of architectural and art forms, they, nevertheless, adopted or followed, the contemporary Brahmanical architectual style prevailing in Karnataka. That is to say during the early period their architecture was similar to the Dravidian temple forms as practiced by the Gangas, Chalukyas, Pallavas etc. During the Hoysala period, they conveniently followed the traditional Hoysala as well as Dravida styles. Again during the Vijayanagar and later periods they built basadis in the same popular Dravidian style.

Besides the structural basadis, there are also a few rock-cut Jaina monuments in Karnataka indicating no strong affiliation of the Jains to one particular mode of architecture. These rock-cut vestiges are very few in number and very humble in their execution. Therefore it is difficult to suggest that a separate

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*tradition of rock-cut architecture was practiced by the Jains.*

**For the sake of study the existing important monuments of the Jains in Southern Karnataka have been classified into three chronological groups viz., I-the early period (Ganga Period), II-the middle period (Hoysala period) and III the later period (Vijayanagar and post-Vijayanagar).**

**I - EARLY PERIOD (GANGA PERIOD) :** The chronology of the temples that come under this group is between 6th century to 10th century A.D. during which time most of the parts of southern Karnataka were ruled by the Western Gangas of Talkad. The patronage that they gave for the promotion of Jainism in their kingdom, is no doubt, unprecedented.

The general layout or plan of the Jaina structural temples of this period, as can be verified from the existing Jaina monuments, generally consists of a square 'garbhagriha', a 'sukanasi', a 'gudhamandapa' (navaranga') and in rare cases a small pillared porch ('mukha mandapa'/mukha Chatushki'). They are generally 'nirandhara' temples. No apsidal Jaina basadi is noticed so far. Normally the basadis are built inside an enclosure wall with a gateway in front, occasionally having a dwara-mandapa without a 'gopura' above.

The structure is built above a moulded plinth consisting of 'upana', 'Jagati',kumuda' 'kantha'(with or without 'kampa') 'kapota' or 'prati', and 'pattika'. The walls of the basadis are filled, at regular intervals, with pilasters, having all the decorative features of the pillars found inside the temple. Pilasters support the corbels ('potika') and architrave ('valabhi') above. The architraves or beams sometimes contains a frieze of 'hamsas' or 'Ganas' or similar other decoration. 'kapota', punctated by 'kudus' at regular intervals and 'hara' (parapet) above or 'pindi' (ceiling slab) occur above the wall. So is the general pattern of decoration of the exterior wall surface, which runs uniformly alround the structure.

The wall surface may, sometimes, have 'bhadras' or central projections and 'kosthas' (niches) at regular intervals, flanked by pilasters surmounting 'toranas'. The garbhagriha' normally contains a superstructure of a very simple form ('grive sikhara') or a storeyed tower i.e., a 'sikhara'-tower.

In the design and decoration of pillars, door frames, windows, the Jaina temples of this period show a remarkable affinity with the existing Brahmanical temples of the Dravidian style. However, in the decoration of the interiors, particularly the central part of the ceiling ('vitand') of the 'navaranga' one can see a slight difference. The Brahmanical temples generally contain the panels of 'asthadikpalakas' surrounding Siva (generally Nataraja). But in the Jaina basadis instead of Siva in the centre a seated Tirthankara is represented. The 'garbhagrihas'

contain the image of a Jina either in seated or standing postures, placed against the back wall of the shrine, facing the doorway.

Now coming to the study of the monuments proper, we can, on definite grounds, say that the temple architecture of the Jains had a very early beginning in southern Karnataka, as gleaned from the epigraphical and archeological evidences. The Halsi copper plate inscription[1] records that Mrigeshavarma (455-80 A.D.) in memory of his father Santivarma (430-55 A.D.) got a Jinalaya constructed and gave liberal grants to Jaina ascetics. Many more records of the Kadambas of Banavasi refer to the grants made to several 'sanghas' of the Jainas and to 'arhadayatanas' that flourished in their kingdom.

Same was the case with southern parts of Karnataka which were under the political hold of the Gangas of Gangavadi. Sravanabelagola a part of the Ganga Kingdom, no doubt, was the nucleus of Jainism in south India even before the Gangas emerged as a political power to reckon with. Several hundred inscriptions of Sravanabelagola record the existence of many Jaina basadis, 'Sanghas' and celebrated 'munis' of the creed at this centre as well as in other parts of Gangawadi.

However, it may be said, that these religious edifices of the Jains had a very humble beginning. They were, at the best of their appearance, were not more than a simple brick and wood structure, without much show. Even these structures, extant to us, are in a very bad state of preservation, because of the softer media used for their construction like, brick, mud and wood.

In 1897 ruins of a brick basadi were discovered at Nonamangala, near Malur in Kolar district[2]. Two copper plate inscriptions[3] and a few bronze objects were also discovered in the debris of the structure. One of the inscriptions (Mr 73) records that the Ganga King Madhava II (461-85 A.D.) during his third regnal year (474 A.D) at the behest of Acharya Viradeva gave a land grant to an 'arhadayatana' that existed at Perbolal. The second copper plate records that during his first regnal year the king Avinita (C. 530-70 A.D), gifts to the 'arhadayatana' at Uranur and Perur, affiliated to 'Mulasangha' were given. These two grants no doubt refer to the basadi in the ruins of which they were discovered. Only the basement of this brick structure is found in a field two Kms. west of the village and "the walls were composed of a very large size bricks which were only one to two inches in thickness. Near the doorway of the east, stuck in a crevice of the wall, were found plates Mr. 73. In the north wall, near the side of the shrine, was a small chamber or cupboard, partly projecting from the wall. In this were found plates Mr. 72, along with a number of other articles"[4]. Dr. I.K. Sarma opines that "The find spot where ruins of brick temples were encountered was the very Jaina establishment mentioned in the grants"[5].

# JAIN CENTRES IN KARNATAKA

Recent excavations at Talkad[6] have brought to light the remains of a large brick structure buried under the debris as well as the sand dune. This structure identified as a Parsvanatha basadi[7] is datable on stylistic ground to 7th, 8th century A.D.[8]

This structure appears to have been built in two phases. The first phase consists of three cellas is a row, an early variant of a 'trikuta' on plan, fronted by a common narrow 'mukhamandapa'. In front of this slightly separated from the main structure, in the same axis, is another square pavillion. These two units form the first phase datable to 7th-8th century A.D. The ruined stumps of the 'garbhagriha' wall, brick paved flooring of the central 'garbhagriha', portions of the flooring of the left shrine and the complete structure below that level are the only remnants of the basadi of the First phase. Only the shrines and the two sides of the porch appear to have had brick walls surmounting a wooden roof. The sides of the detached 'mandapa' were open. Supported on the wooden pillars, there was probably a wooden roof for this pavillion also, as evidenced by the existence of several post-holes. This basadi, particularly the roof, appears to have been destroyed in a fire accident, and was later enlarged and reconstructed.

Enlargement of the basadi was made by constructing a parallel wall at a distance of about one metre encompassing both the shrine and the pavilion. This second wall provided a covered circumambulatory path for the shrines, while it enlarged the pavilion in front on all the four sides, and converted the open pavilion into a large 'navaranga'. The 'navaranga' and the porch in front of the shrine were connected by a doorway. A well moulded stone 'adhisthana', comprising of 'upana', 'jagati', 'kumuda' (round) 'kantha' (with 'kampa') 'pattika' and 'prati', was provided for the structure. However it is not possible to have a clear idea of the 'bhitti' and the superstructure of the basadi. Many decorative pieces moulded in lime mortar, 'kudus', 'keertimukhas', burnt bricks of various shapes, sizes, and terracotta mouldings, stone pedestals of pillars have been discovered during excavatins. These artistic objects indicate that a well shaped and styled basadi was existing at that place during 10th century A.D.

The Mercara Copper plates[9] of Avinita (469-529 A.D.) (regarded as spurious) refers to the existence of a basadi at Talkad called Vijaya Jinalaya, caused by the minister of Akalavarsha Prithvivallabha at Talavananagara. It appears that this newly excavated basadi is perhaps, the same Jinalaya mentioned in the plates.

The excavation has not provided any clue to date this basadi to the period of Avinita. However, it is possible for us to surmise, through a comparative study of this basadi with other basadis of more or less the same period existing at other parts of Gangavadi to date this structure to 7th - 8th Century A.D. The plan of the

I phase of this brick structure, particularly the 'garbhagriha' unit bears a striking resemblance with the plan of the Chandragupta basadi at Sravanabelagola, datable on stylistic grounds to Pallava - early Chola period (i.e., 8th - 9th century A.D.)[10]. Three sanctums in a row, the central cella being larger than the two cellas on the sides, all the cellas having openings to a common oblong verandah or porch, closed on the two sides are features common to both the basadis. It may be noted here that the Talakad basadi being a basadi of wood and brick with a detatched pavilion in front (a feature of early temples of Tamil country) being built first, served as a model for shaping the Chandragupta basadi in granite.

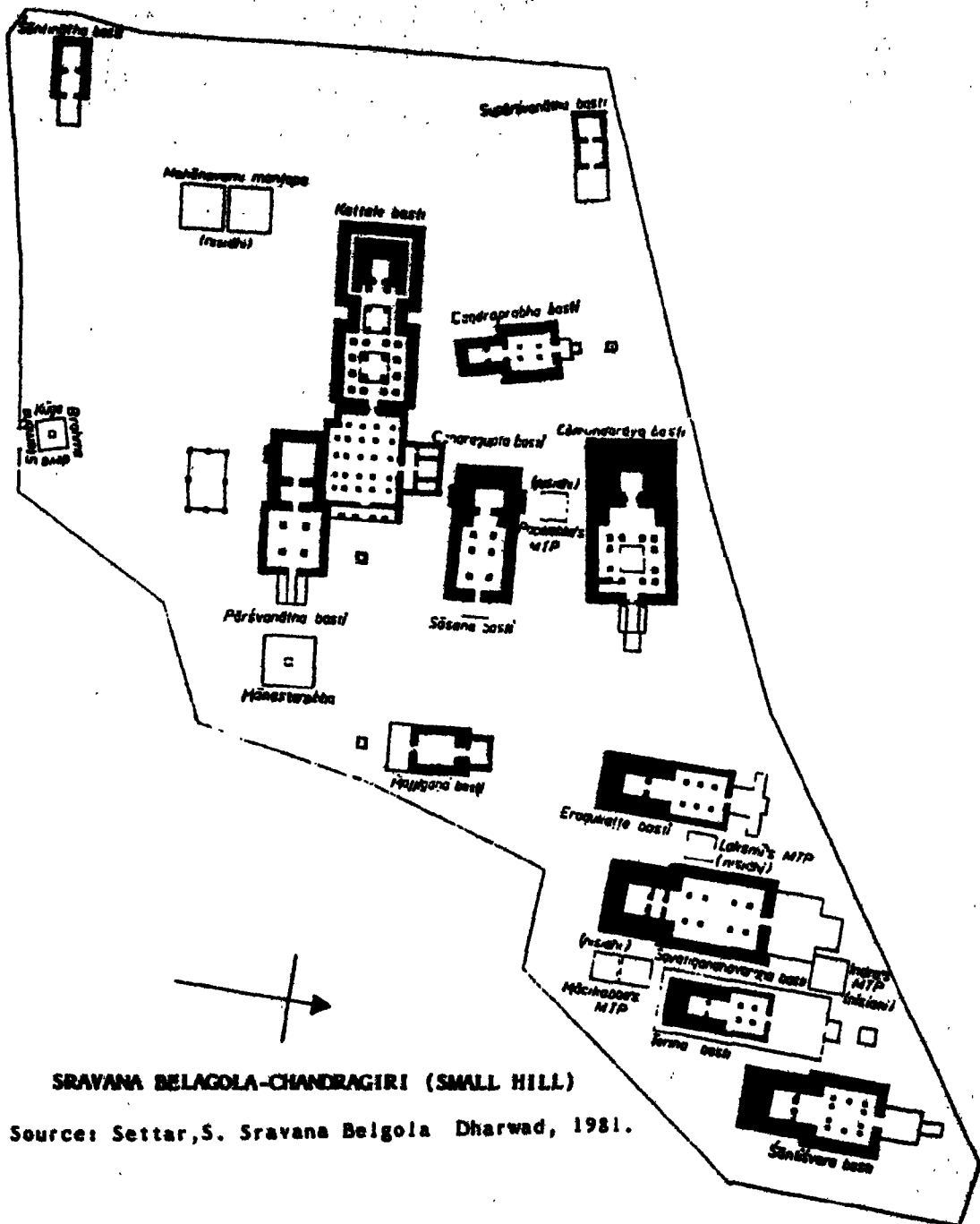
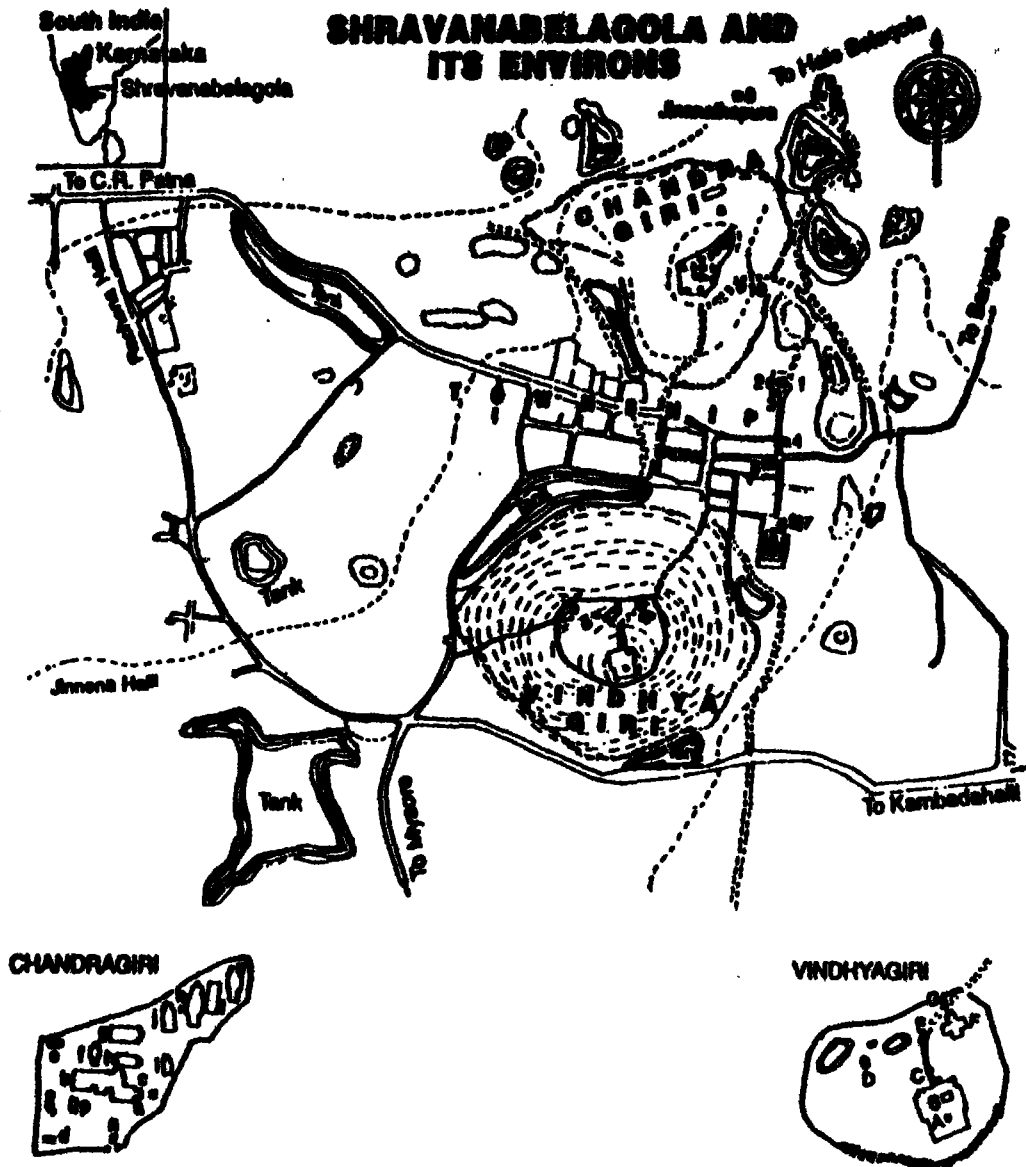
As evidenced by the excavation, this basadi of wood and brick must have suffered great damage, particularly to the wooden roof. Hence, this basadi was reconstructed and also in the meantime enlarged. During the renovation, the contemporary architectural practice of providing a circumambulatory passage and an attached spacious (navaranga) was followed. So also for exterior treatment of the wall and 'adhisthana', the Chandragupta basadi at Sravanabelagola served as a model for restoration. Because, from the remains of the basadi, remnants of almost all the mouldings and decorative designs that we see in Chandragupta basadi, have been unearthed. A reconstruction of the basadi based on these remnants, would, however, provide us with an elevational pattern, precisely resembling the elevation of Chandragupta basadi. Therefore in all probability the Talakad basadi must have been reconstructed during 9th-10th century A.D.

The brick structures of the early period made way for the construction of basadis in a more permanent material like stone, which was the order of the day for the structures of the Brahmanical creed. To study and appreciate the Jaina monuments of this period one has to visit Sravanabelgola in Channarayapattana taluk of Hassan district. Here two hillocks, 'large' (Indragiri/Vindhyagiri) and 'small' (Chandragiri) provide umpteen religious edifices, of the Jains datable from 7th century A.D. to modern period. Of these two hills the 'small hill' contains monuments of earlier date than the 'large hill'

The earliest amongst the existing structures on the 'small hill' is the Chandra Prabhanatha basadi, built facing north. The plan of this structure consists of a 'garbhagriha', 'sukanasi', and a 'navaranga' having a group of four central pillars. The basadi is of 'misra' type, i.e., the brick structure raised over a stone plinth. It is said to have been erected by the Ganga king Sivamara II, hence called Sivamara basadi.

Thr next to come on the hill is the Chandragupta basadi, a triple celled structure already cited. This basadi built in granite appears to have been modelled on the plan of the Talakad brick basadi. Three cellas arranged in a row fronted by

**SRAVANA BELAGOLA-CHANDRAGIRI (SMALL HILL)**

Source: Settar, S. Sravana Belgola Dharwad, 1981.

a) Parshvanath basadi b) Kattale basadi c) Chandragupta basadi d) Shantinatha basadi e) Suparshvanatha basadi f) Chandraprabha basadi g) Chamundaraya basadi h) Shasana basadi i) Malliganna (Anantanatha) basadi j) Eradukatte (Adinatha) basadi k) Savati Gandhavarana basadi l) Terina (Bahubali) basadi m) Shantishvara basadi.

A) Bahubali B) Siddhara basadi C) Akhanda bagilu D) Chennanna basadi E) Tyagada Brahmadeva Pillar F) Trikuta (Odegal) basadi G) Chauvisa Tirthankara basadi.

1) Akkana basadi 2) Siddanta basadi 3) Danashale basadi 4) Nagara Jinalaya 5) Mangayi basadi 6) Bhandara basadi 7) Jaina Matha 8) Shantinatha basadi 9) Aregal basadi 10) Bhadrabahu Cave.

an oblong verandah forms the core of this basadi even though it is covered in front by later structures. Of the three cellas, the two side ones have 'ekatala brahmachchanda vimanas', while the 'vimana' of the central shrine is missing. A sculpture of Parsvánatha is housed in the central shrine while the two side shrines house Padmavati and Kushmandini Yakshis. "The entire unit" according to Dr. I.K. Sarma[11], "represents an early variant of a 'Trikuta' on plan with the three 'vimanas' in a parallel line fronted by a long 'mandapa' in right angles, with the main entrance at the centre facing south". He further states that "the central shrine had originally, perhaps, a 'dvitala' vimana on its top consummate to its bigger dimension and the importance of the enshrined image".

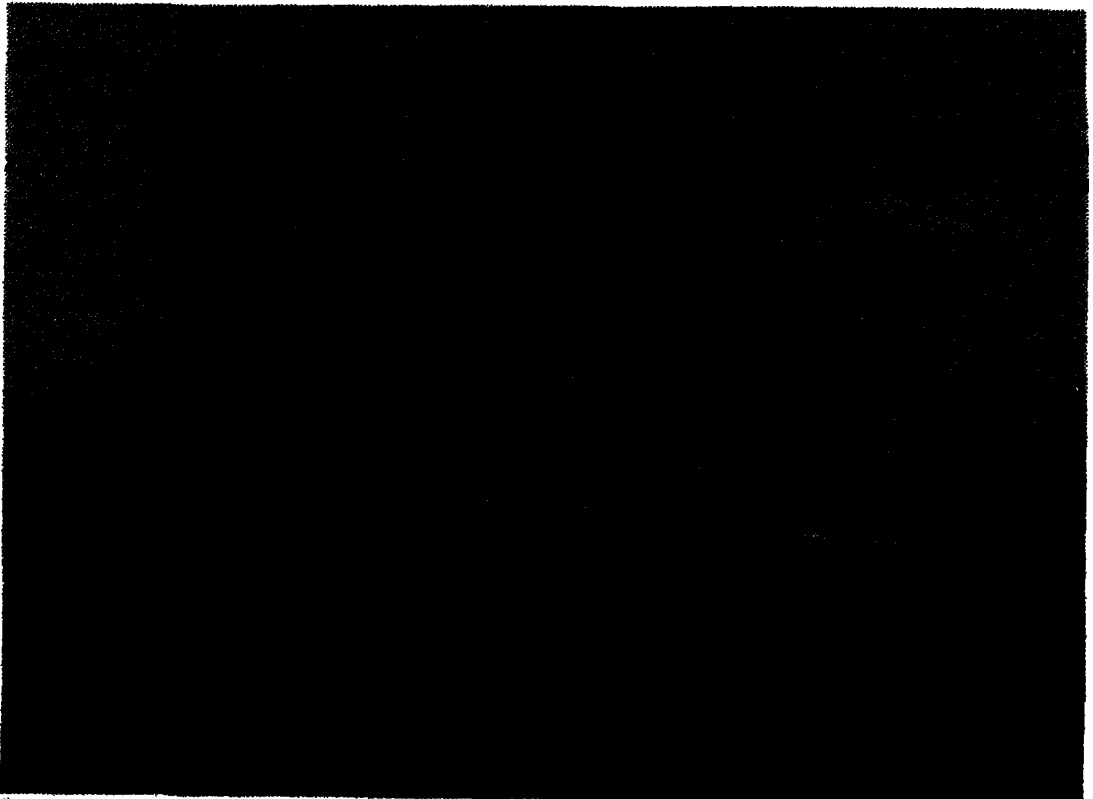
Chamunda raya Basadi, 982 A.D. Sravanbelgola (Chandragiri)
Courtesy: Directorate of Archaeology and Museums

Built on a plinth consisting of 'upana' 'jagati', 'tripattakumuda', 'kampa', 'pattika', the wall surface contains a row of pilasters at regular intervals. The 'bhadra' portion at the back as well as the side walls have 'kosthas' flanked by half pilasters. The 'kapota' is punctated by 'kudas', The 'vitana' moulding below the tower has 'vyalavari' alround. There are two

'ekatala vimanas' of 'Brahmachchanda' class above corresponding to the two side shrines, and the central 'vimana' as already stated is missing. The 'stupis' of both the 'vimanas' are missing.

The next important structure to be built on Chandragiri is the Chamundaraya basadi, a gem of Jaina architecture in the pure Dravidian style, caused to be erected by Chamundaraya, the able minister of Ganga king Marasimha II in 982 A.D. The basadi was completed by the former's son Jinadeva in 995 A.D. The basadi is a rectangular structure of the 'sandhara' type built facing east. The plan consists of a 'garbhagriha', a 'pradakshinapatha', open 'sukanasi', navaranga', and a 'mukhamandapa'. Above the 'garbhagriha' is a 'dvitala vimana' of which the first 'tala' is functional as it contains a cella and a porch with an approach staircase. The second 'tala' is only conventional. The 'sikhara' element is of 'Vishnuchchanda' type (octagonal) surmounted by a 'stupi'.

The structure is built over a neatly moulded 'adhisthana'. The wall above is decorated with regularly spaced pilasters and niches. The 'kapota' is punctated with

Sravanabelgola. Chamunda Raya Basadi

'kudus'. The 'hara' filled with relief sculptures of Tirthankaras, Yakshas, Yakshis, Gandharvas, Apsaras, elephants etc., give an attractive elevation to the temple. The 'navaranga' has sixteen pillars and the 'sukanasi' has two. The porch in front is an addition made by the Hoysala king Vishnuvardhana in place of the original porch.

The 'garbhagriha' houses the image of Neminatha flanked by 'Chauri' bearers. This image bears Hoysala characteristic features hence, may be a later replacement. The cella on the first storey of the 'vimana' houses the standing image of Parsvanatha installed by Chamundaraya's son Jinadeva in 985 A.D.

The most beautiful and splendid example of the Jaina architecture of the early period is the Panchakuta basadi at Kambadahalli, Mandya district. Exact date of construction of this temple is not known. However, on stylistic grounds this may be placed to X century A.D[12]. This basadi facing north is built in two phases. The whole structure is enclosed by a high wall having an entrance and a porch in the North. The first phase consists of three symmetrically arranged and equally sized cellas oriented towards south, east and west. Each part has a 'garbhagriha', 'sukanasi' opening to a common 'navaranga' consisting of 4 central pillars. The 'navaranga' has a doorway towards the north and a porch in front of it. The second phase is a 'dvikuta' of a slightly later period, built just in front of the porch of first phase. It consists of two shrines built facing each other. Each shrine has a 'garbhagriha', a 'sukanasi' a 'navaranga' of four pillars connected to a common porch in front. In between the porches of these two phases, is a 'balipitha'. This is a neatly moulded structure also sculpted on the sides.

All the shrines have the images of Tirthankaras viz., I phase, South-Adinatha, West-Neminatha, and east Santinatha. II phase, West-Adinatha and east Santinatha. All the five shrines are built in granite in pure Dravidian style, hence look identical in form and shape except for the 'sikhara' part which are of round, square and octagonal shapes. Vertical elevation of all the shrines exhibit identically treated surface. The three shrines of the I phase stand on the common 'adhisthana' and two of the II phase, on another. The mouldings of these two 'adhisthanas' are nevertheless identical in treatment. They are 'upana', 'jagati', 'tripattakumuda', 'kantha' with 'kampa' and 'pattika'

The wall surface has tetragonal pilasters at regular intervals. Architectural niches are, however, found in the central part of the walls of each of the architectural components. A few of them also have standing Jina images. Nevertheless the total appearance of the building, is highly orthodox, symmetrical and pleasing. These temples with their proportional dimensions, according to Dr. I.K. Sarma "impart an arithmetic beauty, speak of the mastery of the compositional aspects of the temple builders[13]". Dr. K.R. Srinivasan considers this monument as a "landmark in south Indian temple architecture"[14].

Besides, these important Jaina monuments described above, there are innumerable Jain vestiges in southern Karnataka datable to the first millenium A.D. Important among them are listed below :

| Place | Name | Material |
|---|---|---|
| 1. Manne, B'lore dist. | Sule Devalaya | Stone |
| 2. Muguru, Mysore Dist. | Sivalaya Basadi | Brick/Stone |
| 3. Nandi, B'lore dist. | | Rock Shelters |
| 4. Tippuru, Mandya dist. | Site | Rock Shelters |
| 5. Kyatanahalli, Mandya district. | Site | |
| 6. Bastipura, Mysore dist. | Site (Now completely disappeared) | |
| 7. Doddahundi, Mysore dist. | Nishidhi | |
| 8. Begur, B'lore dist. | Nishidi | |
| 9. Asandhi, Kadur Dist. | Nishidi | |

## II. MIDDLE PERIOD (HOYSALA PERIOD)

The end of X century A.D. witnessed a tremendous political change in southern Karnataka. The Ganga royal family which dominated the politics of this region for over five centuries suddenly eclipsed due to the political supremacy of the Cholas on one side and the emergence of the Hoysalas on the other. The Cholas who conquered south eastern parts of Karnataka and ruled it for over one hundred years did not appear to have provided as congenial an atmoshere as extended to by the Gangas for the promotion of Jainism. However, the Hoysalas who emerged as a strong political power offered the same prestigious position and status of Jainism as was extended to by the Gangas. Even the emergence of Srivaishnavism under the Saint Ramanujacharya as a powerful religion did not, in any way, affect the power, pomp and popularity of Jainism in the Hoysala country. The golden age of Jainism in Karnataka which commenced during the middle of X century A.D. continued upto the end of XII century. During this period the best of the religious and cultural achievements may be said to have attained by the Jains in Karnataka.

The Hoysalas practiced an art tradition which is, of course, magnificent and unique by itself. Described as a hyoridised form of Nagara and Dravida styles of architecture, the Hoysala temples contain many other elements, which, to a great extent, are the innovations of highly skilled creative artists. The Hoysala medium for construction of temples was mainly Chloritic schist or soap stone known for its fine grain, close texture, soft and malleable qualities. The softness of the stone was taken best advantage of for the exquisite display of minute and lavish decoration in each and every part of the architectural programme. Hundreds of temples all over southern Karnataka were built under the liberal patronage of Hoysalas. Two modes of architectural styles were preferred to for building temples by these artists. The first is the classical mode which is characteristic of their style and the second is the

Dravidian style. The classical mode or the Hoysala style also defined as 'Vesara' style - a tasteful blend of North and South Indian varieties - consists of a star-shaped plan for the 'garbhagriha'. The other parts of the temple plan are 'sukanasi', 'navaranga', 'mukhamandapa' all built generally over a platform or 'jagati', slightly bigger in size than the temple proper, providing an open promenade alround, for circumambulation.

The 'vimana', being a mixed form of north and south Indian varieties, possesses the Nagara element in the vertical ribbings and deep chases of the wall carried right upto the top; as well as the Dravida element in the steeply stepped horizontal tiers of the tower. The 'vimana'-tower is neither curvilinear nor stepped pyramidal but looks roughly like a half folded royal parasol. Examples of this type of 'vimanas' are few compared to the second style of modified Dravidian stepped pyramidal 'vimanas' of the Hoysalas. 'Kadamba Nagara' or 'Phamsana' variety of 'vimana' towers were also built besides the two varieties described above.

The Jain temples of the Hoysala period, to suit their simple and austere religious life, were also constructed in a simple form, of course, within the general pattern of the Hoysala style. Except two living examples all the Jaina monuments of the period are conspicuous by their simplicity and clarity of style.

Despite the fact that the Jaina builders got accustomed to the new style and media brought in by the Hoysala builders, those Jaina monuments that were built on the Chandragiri (small hill) at Sravanabelgola, the nucleus of Jainism in Karnataka, are built in the orthodox Dravidian style as practiced by the Gangas. They are either granite temples or brick temples or 'misra' (mixed) type. It is difficult to give a satisfactory explanation to this puritanism of the Jains on this hill. However, this may be explained as that they were probably, slow in assimilating, the new wave of architectural movement existing around or perhaps, they found the old Dravidian style with less glamour adequate to meet their minimal religious requirements. Moreover strict adherence to austerity and restraint are the first and foremost principles of a true Jain to achieve the goal of salvation. Probably this temperament of the Jains played a major role in the design and decoration of the basadis they constructed on small hill. It must be remembered that simplicity of the style, however, in no way reflects the economic stature of the patrons. Most of these basadis are constructed by Kings, Queens, wealthy and influential persons, some of whom were even related to the ruling royal family and placed highly in the official and social circles. Gangaraja, the celebrated general, King Vishnuvardhana, and others, Queen Santaladevi, ministers and wealthy merchants have caused basadis to be built here. Yet they are simple Dravidian structures with no superior architectural elegance and the rich Hoysala style has the least impact on these structures.

While this was the case with the monuments on Chandragiri, in others places the impact of Hoysala art was rather less. However, personal predilections and taste of the patrons also played a deciding role in the selection of architectural pattern of the temple. This resulted in the construction of a few basadis in the ornate style of the Hoysalas. The Jaina architects also started gradually absorbing the Hoysala elements into their structures. Soap stone which was used hither to by the Jains for carving sculptures also became the media for constructing walls, carving pillars, doorways and 'bhuvanesvaris'. The stellate plan, in contrast to Dravidian plan was also brought in occasionally.

Now coming to some of the general characteristic features of the Jain basadis of the Hoysala period we can say that the principal components of the plan of these structures, whether built in pure Dravidian style, or Hoysala style, apparently contains a 'garbhagriha' a 'Sukanasi', (open or closed) a 'navaranga' and a 'mukhamandapa'. All these temples are 'nirandhara' in character excepting one solitary example (Kattale basadi on Chandragiri).

The plan of the basadis of the Hoysala period (excepting those built on the Chandragiri in Dravidian style) may by classified broadly into the following three categories :

1. Basadis whose walls are laid in straight lines without offsets
2. Basadis whose walls have graduated projections
3. Basadis whose 'vimanas' have stellate plans.

The exterior walls of these structures of the period are usually simple in contrast to the rich sculptural and decorative treatment of the Brahmanical temples. They usually possess the simple decoration of pilasters, sham niches, with turrets above, a sloped 'kapota', parapet and 'vimana'-tower. The 'vimana'-tower occurs in rare cases. However, they are built in Dravidian or Hoysala styles depending upon the structure on which it is supported.

The pillars of the Jain temples of the period, are no doubt, lathe turned and highly polished in the typical Hoysala fashion and medium. Excepting the varieties of mouldings, (vertical or horizontal) the bell shape in the centre and lustrous polish, nothing aesthetically significant is found on them.

The domed ceilings or the 'bhuvanesvaris' or the Jain basadis are of no less inferior to those found in the Brahmanical temples of the period, in design, decoration and size. Here one can see a vivid display of architectural, decorative designs and puranic frieges of the Jains vividly recorded.

The doorways of the basadis are also equally ornate in their delineation. Figures of Yaksha and Yakshi, Manmatha at Rati appear on the door jambs. The

figures of Ganga and Yamuna are generally absent. 'Dwarapalakas' are often found here. The lintel at its 'lalatabimba' usually contains the figure of a seated Jina or god Indra.

As the worship of Yakshas and Yakshis was the trend of the day amongst the Digambara Jains, each and every basadi was adorned with the loose sculptures of respective Yaksha and Yakshi of the Jina housed in the 'garbhagriha'. They are placed either in the 'sukanasi' or in the navaranga'.

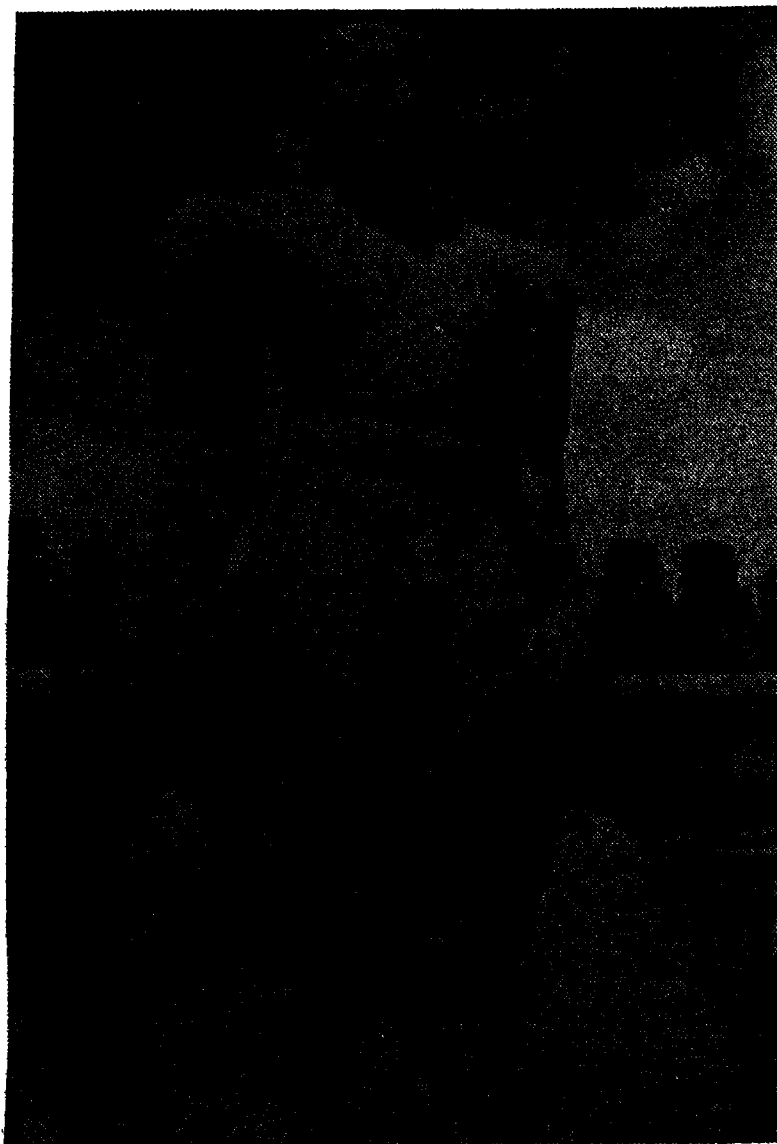
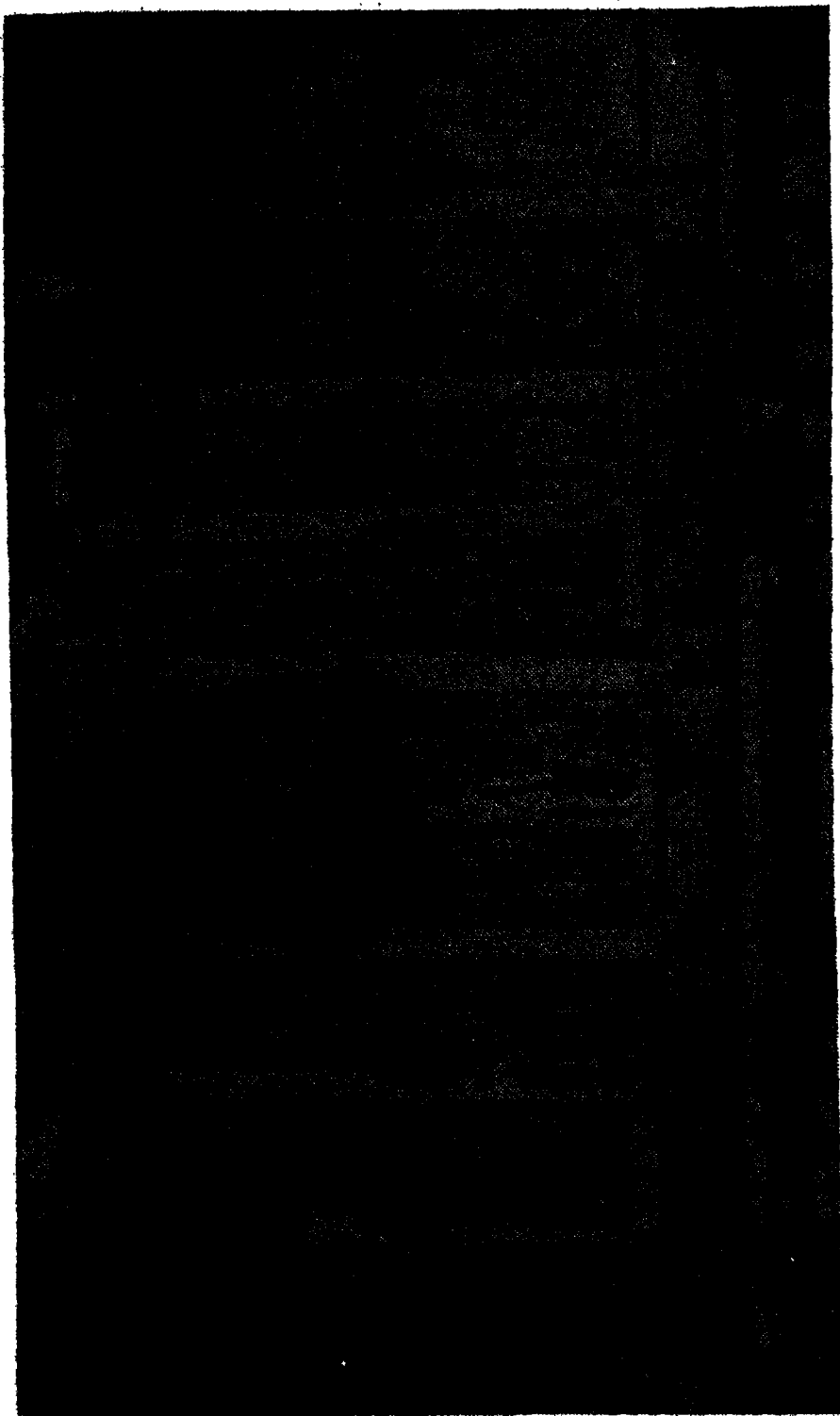
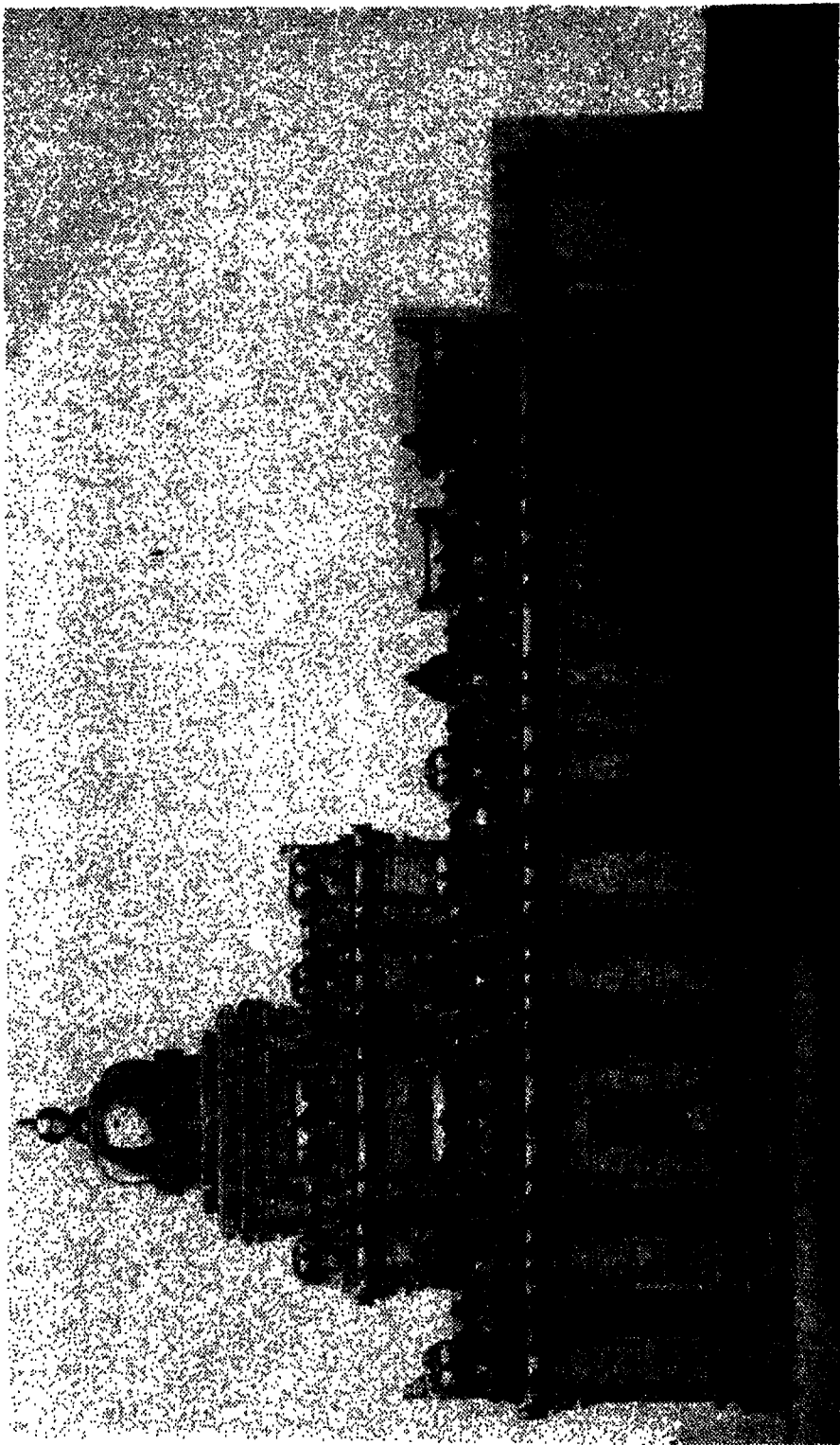
Every basadi was also provided with a 'Manastambha', a counterpart of the 'Dhwajastamba' of the Brahmanical temples. 'Manastambha' is a lofty pillar firmly fixed to the ground through a masonry, moulded platform. The monolithic shaft supports a capital, a divine figure or a jina, housed normally inside a small masonry pavilion with a turret above.

Some of the important places in Southern Karnataka where good Jain basadis can be seen are Sravanabelgola, Jinanathapura, Halebeedu, Humcha, Chikkahanasoga, Nitturu Arasikere and other places. Besides these places listed above there are also a number of places in the region where Jaina basadis are still extant. Many of them are either in disrepair or have been renovated during later times thus losing their original shape.

**SRAVANABELGOLA:** The largest concentration of Jaina basadis at one place in Karnataka is to be seen here, where nearly one hundred monuments of various sizes and shapes are existing at present situated on the two hills and in the township as well. Among them some are Ganga, some are Hoysala and some, Vijayanagar in time. However, architectural activity at this place on the maximum scale may be said to have taken place during Ganga and Hoysala periods.

Of the basadis at Sravanabelgola township the Bhandari basadi, Akkana basadi and Nagara Jinalaya deserve special attention here. Bhandari basadi or 'Chaturvimsati Tirthankara basadi' is a large structure built facing North contains on plan an oblong 'garbhagriha', a similar 'sukanasi', 'navaranga', mukhamandapa' and a porch all enclosed by a 'prakara' wall. This basadi is so named because it was got constructed by Hulla, the Bhandari (royal treasurer) of Hoysala Narasimha I in 1159 A.D. The king who visited this basadi named it as 'Bhavya Chudamani basadi' and granted the village Savaneru (Sravaneri) for its upkeep. The 'garbhagriha' contains the images of all the 24 Tirthankaras, each 3' in height, all placed on a common oblong pedestal. There are three doorways provided for the 'garbhagriha' in front to have a clear look of all the images. The central doorway contains the usual delicate and crisp carvings of the Hoysala workmanship. The interspaces of the doorways are provided with 'jalandhras'. The central part of the 'navaranga'

floor contains a huge monolithic slab of 10 feet sides. Similar slabs are also found in front of the structure a good example to the tremendous transportation capacity of the Hoysala builders.

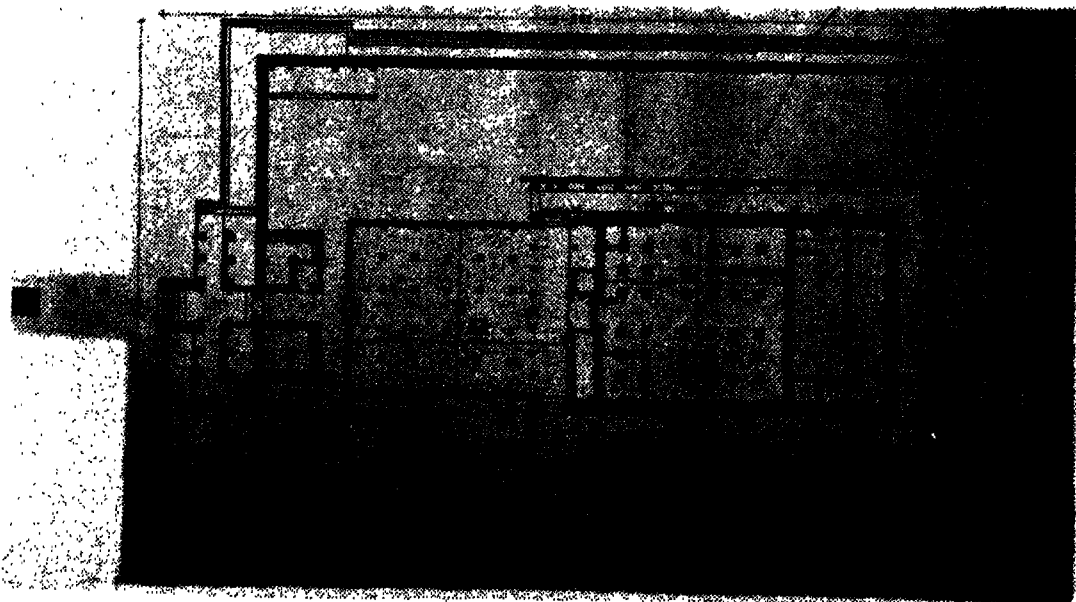
The only temple in Sravanabelgola to be built in the classical non-ornate Hoysala idiom is the Akkana basadi, so named as it was constructed by a staunch Jaina lady Achiyakka wife of Chandra Mouli, a saiva Brahmin, a 'Sandhi vigrahi', and a minister of Ballala II, in the year 1182 A.D. as evidenced by two inscriptions there[16]. The temple is built out of dark blue schist on a stellate plan. The plan consists of a 'jagati', a 'garbhagriha', a 'sukanasi', a 'navaranga' and a 'mukhamandapa'. The garbhagriha houses the standing image of Parsvanatha of about 5" in height. The 'sukanasi' has the seated images of Dharanendra Yaksha and Padmavathi Yakshi. The 'navaranga' has four beautifully carved 'bell' moulded pillars and also 'bhuva-nesvaris' with delicate carvings. The outer walls are non-ornate, hence appear very simple. Plinth having neatly

Bhaguan Bahubali, 980 A.D. Sravanbelgola (Indragiri)

Wall details, Santinatha Basadi, Jinanathapura c.1200 A.D.
Courtesy: Director of Archaeology and Museum, Karnataka

Chamunda raya Basadi, South Side, Sravanavelgola (Chandragiri) 982, A.D.
Courtesy: Director of Archaeology and Museum. Karnataka

cut mouldings, thin pilasters and occasional 'stambha panjaras' of the walls, the 'kapota', the 'prastara' , elegantly shaped pyramidal 'vimana'-tower with a 'sukanasa' projection in front, are all built in conformity with the Hoysala style. The carvings are still unfinished.

The other Jaina temple of the Hoysala period here is the Nagara Jinalaya built in 1199 A.D. by 'Pattanaswamy' Nagadeva. 'Sri Nilaya' is the other name of this basadi. As the merchants of the town ('nagaras') gave many grants to this basadi it came to be known as 'Nagara Jinalaya'. The plan consists of a 'garbhagriha'. 'sukanasi' and 'navaranga'. The 'garbhagriha' houses the standing image of Adinatha (2½' in height). The 'navaranga' has the image of standing Brahmadeva. He holds a fruit in the left hand and a whip in the right. The pedestal has the carving of a horse.

**Small hill** or Chikka betta in Sravanabelgola during the XI and XIII centuries was a beehive of Jaina religious activities. Gangaraja, Santaladevi, and other rich and liberal people built six basadis on this hill. However all these monuments, as noticed earlier, are built out of granite and are in Dravidian style. They are 1. Parsvanatha basadi, 2. Kattale basadi, 3. Sasana basadi, 4. Savatigandhavarana basadi, 5. Terina basadi, 6. Santisvara basadi.

**PARSVANATHA BASADI:** This being one of the two tallest structures of Sravanabelgola, houses the standing image of Parsvanatha of 17' in height. It has a seven hooded

Plan- Bhandara Basadi, Sravanabelgola, 1159 A.D.
Courtesy: Directorate of Archaeology and Museums, Karnataka

serpent above. This image carved out of a single block of schist is next only to the colossus of Gommata in height at Sravanbelgola. Not only this sculpture of Parsvanatha is colossal but it is also beautiful with delicate and tasteful decorations of the hooded serpent, sculptured pedestal where mythologically important reliefs are carved.

The temple occupies an area of 69X20 feet and on plan consists of a 'garbhagriha', 'sukanasi', navaranga' and a porch. Except for the neatly moulded plinth and sloped 'kapota' aesthetically there is nothing noteworthy in the structure. The exact date of construction of this temple is not known. However,it is datable to the beginning of 12th century A.D. on the basis of an inscription on a pillar in the temple.

In front of this basadi is a neatly executed 'Manastambha' erected by Puttayya in 17th century. This supports a pillared pavilion with a turret above. The total height of this 'stambha' is 65'.6".

**KATTALE BASADI:** The biggest of the basadis on the small hill. It measures 120 x 40 feet. 'garbhagriha', 'pradakshinapatha' (a strange phenomenon of this temple) an open 'sukanasi', a 'navaranga' of 16 pillars, a large 'rangamandapa' (a hypostyle hall built adjoining the front of Chandragupta basadi of Ganga times) are the components of the plan of this structure. The 'garbhagriha' houses the seated image of Adinatha flanked by male 'chauri' bearers. A label inscription on the pedestal of this image records that Pochavve, mother of Gangaraja caused this basadi to be built here. A large stone screen containing many interesting incidents of Jaina mythology, is found placed separating the 'rangamandapa' of this basadi and the adjoining Chandragupta basadi.

**SASANA BASADI:** A structure of misra type i.e., a neatly plastered brick and mortar structure on a well moulded stone plinth. Its plan has a 'garbhagriha', open 'sukanasi', a 'navaranga', and a 'mukhamandapa'. The 'garbhagriha' houses the image of Adinatha of 5' high, 'sukanasi' houses the images of Yaksha Gomukha and Yakshi Chakresvari. The wall decoration on the exterior consists of closely spaced pilasters, 'kapota', 'hara' housing Jaina figures. Gangaraja, the able general of king Vishnuvardhana built this basadi 'Indrakulagriha' and the king granted a village for its upkeep. The basadi has derived its present name becasue of the presence of a large stone inscription of 1118 A.D. in front which states that this structure was built by the mother and wife of Gangaraja in 1118 A.D. The record was engraved by Vardhamanachari alias Gangachari.

**SAVATIGANDHAVARANA BASADI:** King Vishnuvardhana's chief queen Santaladevi, who had the distinctive epithet 'Savatigandhavarini' ( a rutting elephant to the co-wives) caused a basadi to be built here and enshrined Santinatha (3' .4') seated on

a lion throne in the year 1123 A.D. Though built by the chief queen of the most powerful Hoysala monarch, architecturally and artistically this basadi has an average quality workmanship. 'Garbhagriha', 'sukanasi', 'navaranga' are the constituents of the plan. In the 'sukanasi' are the figures of Sarvahana and Ambika. The 'navaranga' pillars are ordinary and hardly possess the Hoysala elegance. There is also a simple pyramidal 'vimana'-tower to the temple, repaired subsequently.

**TERINA BASADI:** This has got its name because of the so called 'car-like' masonry stone platform or 'balipitha' in front of it. The plan contains a 'garbhagriha', a 'sukanasi' and a 'navaranga'. The 'garbhagriha' has the image of Bahubali of 5 feet high. The 'car' in front of the basadi is called 'mandara'. Two classes of 'mandaras' are known in Jaina tradition viz., 'Nandisvara' and 'Meru'. This ''car' belongs to the 'Meru' class[16].It contains the relievos of 52 Jinas alround. This was got carved by Machikabbe and Santikabbe mothers of Hoysala setty and Nemisetty respectively in the year 1117 A.D. The two sons named were the royal merchants of King Vishnuvardhana.

**SANTISVARA BASADI**: Built probably in 1117 A.D. by Hiri (elder) Echimayya son of Bammanna the elder brother of Gangaraja. Hiri Echimayya was also responsible for constructing the Aregal basadi at Jinanathapura. 'Garbhagriha' open 'sukanasi', a 'navaranga' of 10 pillars, a 'mukhamandapa' are on the plan of this brick basadi. Architecturally this basadi is insignificant. It has the standing image of Santinatha (5' .2" high) which is interesting. The pedestal of the image has the relief of Indra and Sachi, his consort, on their way to consecrate the Tirthankara. Two attendant images of a later period are also found on the two sides. The 'sukanasi' has the usual images of Sarvahana Yaksha and Ambika Yakshi. The Dravidian tower of brick and mortar has lost its original features.

**JINANATHAPURA**: This village is situated adjacent to Sravanbelgola, north of Chikkabetta. Gangaraja, General of Vishnuvardhana is said to have founded this village in the beginning of XII century A.D. There are two basadis in this village. The first one is the Parsvanatha basadi or Aregal basadi caused to be constructed by Echa, elder brother of Gangaraja, in 1135 A.D. This is a very ordinary temple of the Hoysala style having a 'garbhagriha', 'sukanasi' and a 'navaranga'. The original image in the 'garbhagriha' is missing. Instead a Parsvanatha image was installed there in 1889 by one Bahubalayya. The temple also contains the loose sculptures of 24 Tirthankaras, Dharanendra, Padmavati, Panchaparamesthis, Navadevatas and Nandi brought from elsewhere.

**SANTINATHA BASADI:** This basadi situated to the west of the village is the main

attraction of this place. This was caused to be built by 'Vasudaikabandhava' Rechana, a minister of Ballala II in about 1200 A.D. This basadi is, perhaps, the most ornate basadis built in the classical Hoysala ornate style. Excepting the 'vimana'-tower all other components of this temple are preserved. The 'jagati', 'garbhagriha' of stellate plan, 'sukanasi', 'navaranga' are the components of this temple. The wall surface, though basically, rectangular contains many indentations. Regular decorations of pilasters, niches with turreted canopies, wall sculptures of average 3' height, meandering creeper scrolls running vertically in the interspaces of closely spaced pilasters are excellently imagined and executed. The subject matter of these figure sculptures, sparing the Tirthankaras, are dancers-male and female, in different poses, Gods and Goddesses, Yakshas and Yakshis, attendants, 'chauri' bearers. All these sculptures and decorative designs are so beautifully and delicately carved that we find few parallels in the entire gamut of Hoysala sculptures.

In the design and decoration of the interiors also a similar degree of excellence is maintained. The lathe turned pillars of the 'navaranga', the domed ceilings, the wall niches and their turrets are all of superb quality workmanship. The 'garbhagriha' houses the standing image of Santinatha.

**HALEBEEDU:** Next group of Jaina monuments, built under the Hoysalas can be seen at Dorasamudra or Halebeedu, their capital seat. Here are three basadis built in a row towards the south of the Hoysalesvara temple. These basadis, almost identical in plan and surface treatment, are of Parsvanatha (1133 A.D.), Santinatha (1196 A.D.) and Adinatha (about the same period). The Parsvanatha basadi was constructed by Boppa son of Gangaraja, in 1133 A.D. In the same year son Narasimha was born to Vishnuvardhana. Hence, the king named this basadi as 'Vijaya Parsva'. The plan consists of a 'garbhagriha', 'sukanasi' and 'navaranga'. The 'garbhagriha' houses a tall image of Parsvanatha (14 feet high) with a hooded serpant above his head. The wall surface is treated in a very simple way. The walls are plain with thin pilasters at regular intervals and are devoid of any other decorations. The pillars in the 'navaranga are excellently chiselled and polished. The two other basadis are almost identical to this basadi with minor variations.

**HUMCHA:** A small town in the Hosanagara taluk of Shimogga district. The other names of this place are. Pombuchcha, Patti-Pombuchcha, Hombuja etc. From the beginning of 8th century A.D. to 16th century, this place was an active Jaina pilgrim centre. This was also the capital seat of the Santaras of Santalige-1000 province. There are many basadis here found in different stages of preservation. The earliest among them is datable to C 850 A.D. called Paliyakkana basadi, which no longer exists. The remains of Parsvanatha and Hale-basadis are still to be seen. Panchakuta

basadi the largest among the basadis here was built in 1077 by Chattaladevi. This basadi is referred to in inscriptions as 'Urdhvitilaka'. In front of this structure is a tall ornate 'manastambha'. Five 'garbhagrihas', built on a common plinth arranged in a row to have a common 'navaranga' and 'mukhamandapa'. The original sculptures of Neminatha, Santinatha and Parsvanatha only are remaining in the 'garbhagrihas'. The basadi has undergone much repairs.

**CHIKKA HANASOGE:** This place was an important Jaina settlement since the time of the Gangas. After the Gangas, the Chengalvas patronised Jainism here. Adinatha basadi of this place, said to have been installed by Sri Rama was reconstructed by Vira Rajendra Nanni Chengalva Rajendra Chola, a feudatory of the Cholas in XI century A.D. This basadi is a 'Trikutachala' repaired and reconstructed in recent years. The structure is of granite. However, the ornate door frames and the sculptures there in are made out of chloritic schist. The three 'garbhagrihas' house Adinatha, Santinatha and Neminatha. All the 'garbhagrihas' have 'sukanasis' which open to a 'navaranga'. The superstructures on these 'garbhagrihas' are completely lost.

**NITTURU:** A town in Gubbi taluk of Tumkur district has an ornate Santisvara basadi of the Hoysala period (c. 12th Century A.D.).'Garbhagriha" 'sukanasi', 'navaranga' and 'mukhamandapa' are found in this temple. The treatment of the exterior is quite ornate having a moulded 'adhisthana', pilastered wall, niches with turrents, and other floral patterns. The design of the pillars of the 'navaranga' are varied and attractive. The 'bhuvanesvaris' are deep and contain notable decorations. The 'garbhagriha' houses the image of Santinatha.

**ARASIKERE:** Sahasrakuta Jinalaya of this town is a beautiful Jaina basadi of soap stone built by Dandanayaka Rechimayya, a general of Hoysala king Ballala II in the year 1220 A.D. The sculptor who supervised the work was Namoja[17]. The plan of the basadi consists of a large 'garbhagriha' with 4 pillars, a 'sukanasi' with three doorways opening to the three bays of the 'navaranga', a 'navaranga', and a 'mukhamandapa'. The 'navaranga' is the most attractive part of the entire scheme. The four central pillars and the nine 'bhuvanesvaris' are of typical Hoysala workmanship. Particularly noteworthy is the central 'bhuvanesvari' which is in the form of a huge inverted lotus flower. The other 'bhuvanesvaris' have, besides the usual decorations, unidentified narrative friezes. The 'garbhagriha' in the centre has a 'Sahastrakuta Jina bimba' containing 1008 tiny representations of Jinas carved on a monolithic conventional architectural model. This 'bimba' is inscribed[18] and records that it was installed by Recharasa in 1220 A.D. eminent councillor of Kalachuri dynasty, taking refuge under Ballala II.

The basadi has undergone much repairs. Most parts of the external wall

surface is rebuilt. The tower of the basadi is missing.

## III-LATER PERIOD (VIJAYANAGAR AND LATER PERIODS)

Jainism which enjoyed a highly respectable status under the liberal patronage of the Hoysalas suffered a set back during the beginning of the Vijayanagara rule. This was apparently due to the sudden emergence of Veerasaivism on the one side and Sri Vaishnavism on the other, which wielded considerable influence on the ruling families of Vijayanagar. However, the cosmopolitan outlook of some of the Vijayanagar rulers helped to maintain religious hormony in the empire sometimes, through personal interference of the kings, to settle the religious conflicts. Inspite of the religious vicissitudes that the Jains experienced, there was no dearth for their creative productions in the field of fine arts. Jaina received support and patronage of people and rulers alike, many new basadis were constructed, many got repaired and received liberal grants. Thus there seems to have been no threat for the peaceful co-existence of this religion under the Vijayanagar kings in southern Karnataka.

There are several inscriptional references for the construction of new Jaina basadis in this region. Besides these the construction of many more basadis have gone unrecorded or unnoticed. The Vijayanagar feudatories like Kongalvas, Changalvas, Gerusoppe rulers, the various mahaprabhus, nayakas, Wodeyars etc., also patronised Jainism liberally, even after the collapse of the central power at Hampi.

Now coming to the study of the Jaina basadis of the Vijayanagar period, it is to be mentioned again here that the general style of architecture of the basadis was in no way dissimilar to the architectural style of the Brahmanical creed. For the understanding of the configuration of the typical Jaina basadis of Vijayanagar period, we may take the plan of the existing Ganagitti Jinalaya at Kamalapura near Hampi. It consists of a 'garbhagriha', a 'sukanasi', a 'rangamandapa', a second 'rangamandapa' and a 'mukhamandapa' all arranged on one axis. The second 'rangamandapa' consists of three doorways, on its three sides. Of them one leads to a 'garbhagriha' on one side and the other two open to the porches. Similarly planned basadis are found at Anegondi and Hampi, thus indicating the fancy of the builders and the people for this type of basadis. All these basadis have a pyramidal 'phamsana' veriety of 'vimana'-towers.

However, this type was not suitable for basadis in coastal Karnataka. Due to the heavy rainfall that this region received annually, the structures were built to withstand the torrential rains. Hence over the regular strong frame work and ceiling of the structure, another storey, generally not funtional, having a lesser height was built, often over a wooden frame work. This was covered by a tiled roof. or metal sheets or overlapping stone slabs. Good examples of this are found almost all over

south Canara district. In the plan of the structure generally a 'garbhagriha', a 'sukanasi', a 'navaranga', a colonnaded verandah alround serving as a 'pradakshina patha' as well as a porch to prevent the rain from lashing the structure.

Of the Jaina monuments the Ganagitti Jinalaya is perhaps the most complete among the Jaina basadis of the capital.The plan of the structure has already been described. This was constructed in the year 1385 by Iruga, minister of Bukka II, in the reign of Harihara II. The inscription mentions this basadi as 'Kunthu Jinalaya'. The front doorway has a small seated Jina under triple umbrella, is the 'lalata bimba'. Also the brick and mortar parapet in front has similar mutilated stucco Jinas. Rest of the structure is devoid of any decorative carvings.

During the Vijayanagar period, Sravanabelgola, also received royal attention. The Mangayi basadi of C. 1325 A.D. constructed by a lady of that name consists of a 'garbhagriha' a 'sukanasi' and a 'navaranga'. The 'navaranga' has the standing image of Parsvanatha donated by Bhimadevi, queen of Devaraya I (1406-22 A.D.) and a lay disciple of Panditacharya. The monuments of Sravanabelgola of this period on the large hill are Chauvisa Tirthankara basadi (1648 A.D.), Odegal basadi (14th Century A.D.), Chennanna basadi (C.1667 A.D.), Siddhara basadi (C.17-18th Century), Wodeyar mandapa (1634 A. D.) etc.

The best and well preserved Jaina monuments of this period are located in the South Canara district, where a number of beautiful and aesthetically superior and architecturally significant basadis, monolithic Bahubali statues and 'Manastambhas' are available in good numbers. Jainism in this region of Karnataka has a remote antiquity. However, Jainism became a dominant religion only during the late Hoysala and Vijayanagar periods. Popularity and domination of the Vaishnava and Veerasaiva creeds in the Deccan plateau was perhaps, responsible for the migration of Jains from the table land to this coastal plains, which place, perhaps, they found more suitable to pursue their religious life without the interference of other dominant religious sects.

Amongst the important Jaina structures of South Canara the Tribhuvana Chudamani basadi at Mudabidre, Chaumukha basadi at Karkala, Santisvara basadi at Venur etc., deserve special attention.

**MUDABIDRE :** Tribhuvana Chudamani basadi at Mudabidre is the largest of the Jaina basadis of South Canara district. It was built in 1429-30 by the emperor Devaraya II (1446-67). Built inside a double enclosure, this structure has a 'garbhagriha' and three'rangamandapas', all arranged on the same axis. The halls are named Tirthankaramandapa, Gaddiga mandapa and Chitramandapa. There is also a detatched pavilion in front of the basadi called Bhairadevi mandapa. This was built in the year

1451-52 during the reign of king Devaraya by Gopanna Odeyar.

The interior of the halls of these 'mandapas' contain good number of pillars which are known for their exquisite carvings and versatality of decorative designs. Each pillar in design and decoration, is different from the other and no two pillars appear the same in decoration. There are also friezes of sculptures running alround, identified as scenes from the Jaina Puranas.

**KARKALA** : Situated about fifteen Kms. from Mudabidre this place is known for its tall monolithic statue of Bahubali. and few Jaina basadis. The Chaumukh or Chaturmukh basadi built in 1587 A.D. is an architecturally interesting structure. The square sanctum has four doorways opening to four directions, and surrounded by a pillared verandah with projecting porches on all the four sides. Each of the doorways of the 'garbhagriha' opens to a row of three Jinas viz., Aranatha, Mallinatha and Munisuvrata the 18th, 19th, and 20th Tirthankaras respectively. All the four sets of idols are carved in blackstone and are identical in size and carvings. The roof of the sanctum is flat, formed of stone slabs the joints of which are covered by stone ribs. The verandah has a sloped roof alround formed of overlapping stone slabs.

**VENUR** : This place is situated about 20 Kms. from Mudabidre where a few jaina basadis important for their structural specialities are built. Santisvara basadi here, dated 1489 A. D. is a temple built completely out of stone, having a second storey, smaller in size, containing a cella, housing the image of a Jina. This method of building functional cellas over the 'garbhagriha' is an age-old practice of Jains in Karnataka as evidenced by the Meguti temple at Aihole and Chavundaraya basadi at Sravanabelgola. This Santisvara basadi also has a beautiful, 'manastambha' in front.

**BHATKAL:** The Chandranathesvara basadi here is a structure noteworthy for its plan and elevation. The temple faces east. It consists of two structural blocks, eastern and western, both connected by a small porch. The western block has the shrine and two halls built parallelly across the axis of the temple. The halls are provided with perforated screens. This block also has an upper storey covered by a pyramidal roof formed of overlapping stone slabs.

The eastern block which is constructed like a 'dwaramandapa' for the temple, contains in the middle a broad gateway. Built on a moulded stone plinth, it has the wall surface relieved with engaged pillars to support the huge stone beams of the roof. The flat roof with sloped sides is formed of overlapping slabs. There is also a rectangular storey for this block, which also has engaged pillars at regular intervals supporting architraves. The interspaces of the engaged pillars are filled by a wall of laterite bricks. The upper storey is covered by a flat roof of stone slabs with

rib-stones covering the joints, and a sloped 'kapota' alround. Perhaps, this is one of the attempts of the architects of this region to provide a suitable 'dwaramandapa' on the lines of the Dravidian 'gopura', which not only suits the surrounding architectural pattern, but also can withstand the torrential rains of the region.

## 'MANASTAMBHAS'

To the class of Jaina monuments of southern Karnataka may be added the colossal 'manastambhas' (huge masonry columns) that are erected in front of the Jaina basadis. They are the counterparts of the Hindu 'Dhvajastambhas' in front of temples like 'Garuda Kambha' and 'Nandi Kambha'. The 'manastambhas' generally consist of three parts viz., a moulded platform, to suit the size of the pillar, monolithic shaft, and the capital or 'Makuta', the crowning member. The platform is masonry in nature, moulded with attractive forms and also sometimes decorated with relievos. The shaft is made of a single stone and designed suitably. The height of the shaft varies from place to place. The shaft carries the capital, abacus and the crowning member. Here the skill and imagination of the artist really makes the difference. Starting from ordinary capital and abacus type to most complicated and ornate crowning members are found carved here. From an ordinary seated sculpture to turreted 'mandapas' with delicate carvings have been found placed on these 'manastambhas'. Four Jinas facing four directions called 'Chaumukha Jinas', are generally placed in these pavilions. Yakshas may sometimes replace the Jinas, but Yakshis are never placed here.

The best specimens of 'manastambhas' considered as frieaks of architectural skill and taste of the Jaina artists can be seen at Sravanabelgola, Kambadahalli, Halebeedu, Humcha, Hiriyangadi, Karkala, Mudabidre, Mulki and other places in southern Karnataka.

### FOOT NOTES

1. B.R. Gopal, Banavasi Kadambaru Ins. No. 13, Mysore.
2. E.C. Vol. X, Intro. Pp. VIII-IX, fn. 4.
3. Ibid., Mr. 72, 73
4. E.C. Vol. X, Intro, Pp. VIII-XI, fn. 4; Five metal Jaina images of different sizes, bell, lampstands, dish, finial, and on one of the Conch shells an inscription in Hale Kannada Characters, the word 'Pelmudi' is written.)
5. I.K. Sarma. The temples of the Gangas of Karnataka, A.S.I. Delhi, 1992, P. 135.
6. The Directorate of Archaeology and Museums in Karnataka and the Mysore University Post-graduate Department of Ancient History and Archaeology, have jointly conducted Archaeological Excavations at Talkad recently (March-October 1993) and discovered a Jaina basadi. Important details of the

structure are given here. The author is deeply indebted to these two institutions for permitting to utilise the data of the excavation).

7. On the basis of a contemporary relief of standing Parsvanatha under five hooded cobra, with Padmavati Yakshi attending on him. The image was noticed as a surface find near the place, under a tree).
8. For more details see 'Talakadina Jaina basadi' (Kannada) by the author presented at Sravana belgola Mahamastakabhishekha Seminar on Jainism in karnataka, October 1993 Mysore (In press)
9. Dated 388, generally taken as Saka year corresponding to A.D. 466, a date too early for Avinita, E.C. Vol. I, Pp. 1-5; M.A.R. 1924, Pp. 16 and 51.
10. See I.K. Sarma, Op. Cit., P. 143.
11. Ibid- p.143.
12. ibid., p. 161 and fn. 1.
13. ibid . p. 151.
14. Jaina Art and Architecture under the Western Gangas of Talakad. U.P. Shah and M.A. Dhaky, (ed.), Aspects of Jaina Art and Architecture, Ahmedabad, 1975, p.171).
15. E.C. Vol. II (Rev). Sb. 331, 372.
16. K.V. Saundararajan calls it 'Nandisvara' Class, See Jaina Art and Architecture, Vol. II, ed. A. Ghosh, New Delhi, 1975, P. 316.
17. For details see article by the author 'Sahasrakuta Jinalaya at Arasikere', Half-Yearly Journal of Mysore University, (Arts) Vol. LI, March-September, Pp41-45
18. E.C. Vol. V, A. K. 77).

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# JAIN CULTURE IN TELUGU LITERATURE

Professor G.V.Subrahmanyam*

The first mention of Andhras is found in the Aitereya Brahmana. Clear sources for Andhra history are traced from the Satavahana Period, i.e. 2nd or 3rd Century B.C. From then on the identity of a composite Andhra culture seems to have emerged under the influence of several streams of tradition from time to time. Buddhism, Jainism, Veera Saivism, Vaishnavism and Vedic culture contributed to this evolution in their own way. Though the political, economic and cultural history of Andhra society is traced from the beginnings of Christian era, the first Telugu inscription dates back to 575 A.D. and the first available literary work in Telugu to 11th Century A.D.

Each cultural tradition leaves its impact on the lifestyle, world-view, behavioural norms, arts and literature of a society. Aim of this paper is to study the impact of Jainism on the culture and litrature of Andhras in general.

There are a few important points to be kept in mind while studying the influence of Jainism on Telugu (Andhra) society. The foremost of them is that the total assimilation of a strong stream of Jainism into Telugu culture, without leaving any traces of distinctness, got completed by the end of 13th Century. Upto this point of time this Jain cultural stream had a relatively more vibrant existence in the Telangana and Rayalaseema regions of Andhra Pradesh in contrast to the coastal belt which was relatively under a stronger impact of Buddhism and Vedic culture from time to time. The third significant observation is that the impact of Jainism on Telugu literature is not as directly traceable as in the case of Telugu culture. While powerfully penetrating into the cultural fabric of Andhras, Jainism seems to have been less aggressive in their region. Through its soft penetration Jainism left several significant traces on the history of the Telugu people. Even today the art and architecture of Jains can be identified in the ancient temples and other structures in the Andhra region as the reminders of the glorious past of Jain culture in this part of the country. Even with regard to the impact of Jainism on Telugu literature a few interesting observations may be taken note of: (a) only a few evidences of Jain literature in Telugu are available. There are a few indications that the same poets who are known to have produced Jain literature in Kannada made attempts to produce similar works even in Telugu. (b) Jain literature in Kannada indirectly led to the evolution of certain significant genres of Telugu literature. I shall try to elaborate these points further in this paper.

**(1) The Jain Period of Andhra History:**

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Going back to beginnings of Andhra history of the patronage of Kharavela, the King of Kalinga to Jainism was a mangnanimous beginning for the spread of Jainism in the Andhra region. Jainism during this period could successfully survive facing the hostile Vedic and Buddhist traditions. In between 265 and 625 A.D. Jainism flourished in the Tatikonda of East Godavari and Hanumakonda of Telangana regions. The Vemulavada Chalukyas were the next important patrons of Jainism in the Andhra region. It is to be noted here that it is these Telugu kings, especially the Arikesari I, who patronised the poets Pampa and Ranna who composed the Jain literature of Kannada. Certain historians believe that Pampa and Ranna rendered a few Jain works in Telugu which are not available today. Among the eastern Chalukyas Vishnuvardhana III made donations to the Nadumbi Jain Vasati at Bejavada. The Jainacharyas of this Vasati belong to the Kavururi Gana. Ammaraju II also made several donations to Jinalayas (Jaina temples) . The Valahari Gana, Kotimuduva Gana, Addakali gaccha, Nandigaccha congregations of Jainism find their mention in the inscriptions installed by this King. The dynasty of Pandaranga, the famous General of Gunaga Vijayaditya, was a Jain dynasty. They were the hereditary rulers of Katakam. Duggaraja, the great-grandson of Pandaranga constructed the Katakaabharana Jinalaya. It is to this temple that Ammaraju donated the Village Malayapudi. Duggaraja was the Rajavishayaadhyaksha (the political head) of the Karma Raashtra.

The Kakatiya rulers before Betaraju II were all the followers of Jainism. Betaraju II was the first Kakatiya king to get converted into Veerasaivism. His successors followed his suit stopping the royal patronage to Jainism in the Kakatiya empire. One of the most ancient Kakatiya constructions, the Padmakshi temple, was a Jain temple to begin with. It was constructed during the reign of Prolaraju II. Mailama, wife of the minister Betana constructed the Kadalalaya Vasati on a hill at Hanumakonda. A Digambara Jaina idol is carved in one of the stones on the hill itself. Even inside the temple of Padmakshi we can see the idols of Jaina Teerthankara and Yakshinis. But after Kakatiyas took to Veerashaivism this temple got converted into a shakti temple.

After the loss of patronage from Kakatiya kings, Jainism waged a vain battle against the hostile traditions of Veerashaivism and Vedic culture and gradually became extinct from the main stream of Telugu culture. But this long existence of a soft but vibrant tradition lift its own indelible marks on the Telugu culture.

### (2) Traces of Jain Culture in Today's Telugu Life:

There are certain imprints of Jain culture without understanding which it is difficult to explain several features of Telugu culture even today. Some of these are very often mentioned by scholars. They are: the word 'basti' for 'big town' in coastal areas and for localities within a big township' in Telangana areas, is derived from the Jain word 'basati' (vasati). The sacred phrase which is made to be written by a Telugu child while starting his script learning or his studies in general is 'Om Namassivaya Siddham Namaha'. Some scholars opine that the second part of this sacred sentence, viz., 'Siddham Namaha', is actually a reminiscence of Jain culture. This Telugu word

for multiplication tables is 'ekkaalu'. This is actually derived from the first word of the first multiplication table in Praakrit starting as 'ekka sa vaggo ekka', once brought in to vogue by Jain aacharyas in the Telugu region. Astrologically, Telugu people prefer to treat 'varjya' as the 'bad' time of the day in contrast to the Raahu kaala followed by the other south Indian people. Varjyam is a Jain convention.

Some other such interesting imprints are found in the caste names and place names. One such interesting caste name is 'Komati' which is the native Telugu word for the Vaishya or the merchant community (caste). This word is derived from the word 'Gomathi' which means the followers of Gomatheswar. This might indicate the widespread prevalence of Jainism among the native Telugu merchants at a certain point of history. 'Muni' is a word which is found in several place names such as Munipalle, Munikonda, etc. This word 'Muni' might refer to the Jain munis.

The most interesting reminiscence of Jain culture on the Telugu region is the stone images called 'sanyasi devullu'. These images in Kayotsarga posture are actually Jain images but today they are worshipped by women desirous of progeny.

Some historians believe that the ritual vows of fasting , annadaanas (food offerings) and gosaala maintenance were popularised by Jains in the Telugu region.

There are many archaeological sites in the Andhra region where reminiscences of alchemical experiments are preserved with mystic sculptural and iconic codes. These alchemical practices were mostly in vogue among the Jains.

### (3) Jainism and Telugu Literature:

Though Jainism continued its dynamic existence in the Telugu region up to the middle of the 13th century A.D., i.e. for 300 years later to the beginning of independent literary works in Telugu. It is strange to see that we cannot find any Jain literature as such composed in Telugu. It is said that the same poets who composed Jain literature in Kannada rendered a few Jain works in Telugu too. But unfortunately none of these works is available today. When we say that there is no Jain literature in Telugu, we only mean that there are no Telugu works composed for the propagation of Jainism. In fact, there are three important Telugu books of the ancient time which are associated with Jainism. They are: (1) Pavuluri Mallana's Ganitam, (2) Malliya Rechana's Kavijanasrayam (a book on Telugu prosody) and (3) Adharvanacharya's Adharvana Kaarikaavali which is a commentary on Aandhrasabdachintamani, a Sanskrit book of verses on Telugu grammar. 'Ganitam' is the Telugu rendering of an original Jain Prakrit work on Mathematics. But the author of the Telugu version, Pavuluri Mallana, is a Veerashaivite. But still a few examples related with Jain culture may be found in this book. 'Kavijanasrayam' 's authorship is controversial. Some of the verses are found addressed to one Malliya Recha. This Malliya Recha is identified as the author of the book by some scholars and he is identified as a Jain. But even this work is not directly related with Jainism as such, though a few examples in this book refer to Jain culture. Adharvanaacharya is known to be a Jain aacharya and is said to have composed a few portions

of the Mahabharata in Telugu after Tikkana had done the same work from a Vedic point of view. Whether Adharvanaacharya's rendering of the Mahabharata was done in Jainist lines or not is not known because his composition on the Mahabharata is not available.

Telugu people seem to have been acquainted with the Jain (and Buddhist) versions of the Ramayana (may be even of the Mahabharata). Certain proverbs which are in vogue even today among Telugus give this indication. For example, there is a proverb which means "It seems someone asked what is the relation of Sita to Rama after listening the story of the Ramayana the whole night ". This proverb might be referring to the confusion about the relation between Rama and Sita the Jain Ramayana creates in the minds of the people who already know the Vaalmiki version of it. (There is a similar proverb which refers to the Buddhist version of the Ramayana.) Telugu language seems to have strangely preserved the people's memory of a literary works while the work itself is actually lost in course of history.

The indirect impact of Jainism on Telugu literature through the interaction of Telugu literature with Kannada literature seems to be very significant. It is actually the inspiration from this Kannada Jain literature that led to the origin of the first available independent Telugu literary work, viz., Nannaya's Mahabharata.

Some scholars go to the extent of saying that the structure of Telugu Kavyas, their champu (verse and prose) form, the choice of metres (like Utpalamala and champakamala), the metre called Kandam, the Avataarika or the prefatory structure of Telugu kavyas, etc. are all Jain contributions. But in fact, these purely literary aspects of Telugu kavyas, though have their origin in Kannada literature, might have nothing to do with Jainism as such. But direct conflict and competition between Veerashaivism and Jainism had led to a strong impact of Kannada literature on the Shaiva literature in Telugu. For example, the concept of 'Vastu Kavita' found in Nannechoda's Kumaarasambhavam and the nativity consciousness expressed through the notions of Desi and Jaanu Telugu in the Shaivite literature are all a few examples for the imitation of the rival Jains by the Shaivite poets.

One of the most striking consequences of this 'imitation of the rival' by Shaivite poets is the emergence of a genre called 'Puranam' under the infuence of Jaina Purana structure of the Kannada works composed by poets like Pampa. 'Basavapuranam" is the most typical example for this interesting impact of Jainism in the origin of a 'Desi' (native) genre in Telugu literature. The next and last section of this paper is devoted to elaborate this significant impact of Jain literature on Telugu.

### (4) The Influence of Jaina Puranas on the Structure of 'Basava Purana' of Palkuriki Somanatha:

Basava Purana of Palkuriki Somanatha was the first Desi Purana in Teluge literature. It was composed in Desi metre Dwipada in the latter half of the 13th century. This work was

acclaimed as the landmark in the evolution ot Desi tradition in Telugu literature.

Though Somnatha's work was called a Purana, it does not belong to the Marga tradition of Purana literature. Many a critic in Telugu has tried to interpret Basave Purana by applying the principles and characteristics of the Maha Purana tradition of Sanskrit and has failed in his endeavour. On the other hand, a few others tried to portray this work as a Kavya in the garb of a Purana, but they were not successful either. No attempt has, however, been made to study the Purana as a form in the Desi tradition and the impact of the various trends and experiments, which were popular in South Indian languages, on the structure of the Puranas.

The impact of Veerasaivism, the teachings of Basava and the literary trends of Kannada literature of Palkuriki Somanatha are historical facts. Actually, the Telugu poets of the 11th, 12th and 13th centuries worked under the powerful influence of Desi experiments carried out in kannada literature, though some of them had opted for the traditional forms of Sanskrit literature. Palkuriki Somanatha was the first poet in Telugu who took up the form of the Desi Purana as a challenge in the pursuit of creating a classic within the Veerasaiva literature. Dasava Purana mainly deals with the life of Basaveswara-- the incarnation of Basava, and his Divine Miracles along with various stories of Saiva devotees. Basava Purana is the first Purana of Veerasaivism in Telugu; it was and still is the sacred book for the Saivites. Palkuriki Somanatha has collected the source material for his theme from various Desi literary forms of oral tradition in Kannada and Telugu. The main sources are the legendary songs depicting the stories of ancient devotees of Siva and Basava (Narayana Rao: 11). Hence, this Purana is not a translation of any work. Palkuriki Somanatha has woven the plot of the Basava Purana from the source fabrics of oral tradition with his own skill and imagination.

Basava Purana was writeen in seven chapters as follows: Nandikeswara's incarnation as Basaveswara, rejecting the Upanayana in favour of 'Veeramaheswara Vrata'; Basava's marriage and his surrender to Sangameswara, are described in the first chapter. Basaveswara's initiation as a minister in the court of Bijjala; Kalyanakataka and his divine miracles are the main contents of the second chapter. The narration of the stories of Mugdha Bhaktas by Basaveswara to Channa Basava occupies a major portion of the third chapter. Stories like that of Madivalu Machaiah and some stories about ancient Saiva devotees are the main subject matter of the fourth chapter. Stories of the contemporary devotees of Basaveswara form themselves into the fifth chapter. The sixth chapter deals with the stories of Ekanatha Ramaiah and others. The seventh chapter concludes the narrative with the merger of Basaveswara with Sangameswara, the assassination of Bijjala and the decline of kalyanakataka.

If we observe the contents of the Basava Purana, we can easily come to the conclusion that this work does not reflect any characteristics of the Puranas of the Marga tradition.

The Basava Purana, in its structure, has the inherent characteristics of Jaina Puranas of Kannada literature. Jaina Puranas mainly described the life and divine powers of the Thirthankaras who attained salvation through Jnana. The Jaina poets translated Sanskrit and Prakrit Puranas

into Kannada, between 940 and 1140 A.d., which is generally called 'the age of Pampa' in the history of Kannada literature. These Puranas have become very popular. Very eminent poets like 'Ratnatraya' have contributed to this stream of literature. 'Aadikavi' Pampa (latter half of the 10th century) had written Aadi Purana, the story of Purudeva, the first Jaina Thirthankara, in Chempu style. It was a Kannada rendering of Jenasena's Sanskrit work. 'Ubhayakavi Chakravarthi' Ponna had composed the story of the 16th Jaina Thirthankara as Santhi Purana. 'Kavichakravarthi' Ranna had written the life story of the second Jaina Thirthankara as Ajitapurana. In addition to these works we find many puranas in Kannada like Mallinatha Purana of Janna, which were popular among Jains. In Tamil literature the Periya Purana of 'Shekkizhar'. which contains the stories of Saiva devotees known as 'Aruvathumuru Nayanars', has become very popular. All these experiments suggest that the literary form of Purana in Jaina literature in Kannada and Saiva literature in Tamil has the chief characteristic of depicting the life story of a religious preacher (Mathacharya), this central narrative being supported by various stories of a number of devotees. This popular feature of Purana of 10th century A.D. is different from the Sanskrit Maha Purana tradition. Basava Purana followed the Desi tradition instead of Maha Purana of Marga tradition and became popular as the first Veerasaiva Purana in Telugu.

**Similarities**

(1) Against the five characteristics of Sanskrit Marga Purana tradition, Jains have adopted the 'Utchavapanchaka' or 'Pancha Jina Maha Kalyanas'. The poet Ranna has indicated the five characteristics of Jaina Puranas as follows ( Gundappa: 56):

(a) Suralokavatarotsava or Garbhavatarana Kalyana;
(b) Janmabhishekotsava or Janmabhisheka Kalyana;
(c) Parinishkranthi Mahotsava or Paarinishkramana Kalyana;
(d) Kaivalyabodhotsava or Kevaljnana Kalyana;
(e) Parinirvanamahotsava or Parinirvana Kalyana.

These five utsavas or kalyanas are the five stages of elevation in the divine life of a Jainathirthankara from his birth to his liberation. Jaina Puranas have gained a sacred status in literature with these five qualities.

(2) Two more qualities are very familiar in Jaina Puranas. They are: Bhavavali and the stories of Sixty-Three Salaka-mahapurushas ( Thrishashti Salaka Maha Purushas).

The description of the previous births of Thirthankaras in order is called Bhavavali. In Jaina Philosophy it is believed that the Jeevatma, while attaining Jnana, ascends from lower birth to higher birth and finally attains Jnana-siddhi, which leads to the birth of a Thirthankara. Against the characteristics of Sarga and Prathi Sarga, at the beginning of Maha Puranas Bhavavali adorns the first part of Jaina Puranas. Hence, Bhavavali is the prologue of the main story of a Thirthankara, the hero of Jaina Purana.

According to Jaina tradition there were 63 Salaka Purushas who followed Jaina Dharma and attained Salvation. They were called Thrishashti Salaka Maha Purushas. They are different from the 24 Thirthankaras. Their classification is as follows: 12 Chakravarthins, 24 Kamadevas, 9 Baladevas, 9 Vasudevas and 9 Prati Vasudevas. They are subjected to Bhavabandhas--worldly attachments. The good among them are Chakrvarthins. They are of Satwik nature. Thirthankaras are the best of men, with none to match them. The critics claim that the description of the stories of the 63 Maha Purushas is an intrinsic feature of the structure of Jaina Purana.

(3) Orugallu ( Warangal), the living place of Palkuriki Somanatha, the capital city of Kakatiyas, attained name and fame as the centre of political power and religious harmoney in the 13th century. The Kakatiyas were Jains in the beginning of the 11th century and they followed Saivism from Betaraju II, who came to power in the 4th quarter of the 11th century. We find consequently a deep conflict between Jains and Saivaities for their religious differences. Saivism was able to obtain Royal patronage and, therefore, overpowered Jainism. That was the time when Palkuriki Somanatha had taken up his pen for the propagation of Veerasaivism. Being a poet gifted with wit and wisdom. Palkuriki Somanatha had taken the reins of the times into his hands and dedicated himself to the cause of propagating religion through literature by creating a modern, popular and forceful literary form for the use of scholars and the general public as well. This is how he came to choose a popular literary form, 'the Purana'.

(4) Jains are the immediate opponents of Veerasaivas. Hence, Somanatha might have keenly observed the popular Jaina Purana styles and he might have written Basava Purana with a competitive intention to surpass Jaina Puranas in all respects. He made use, at any rate, of all the structural qualities of Jaina Puranas, without mentioning them directly and produced the first Purana of Veerasaivism to the best of his ability, without taking anything away from his religious philosophy or poetic conviction.

(5) The influence of Jaina Puranas on the structure of Basava Purana may be observed as follows:

| **Jaina Puranas** | **Basava Puranas** |
|---|---|
| (a) Bhavavali | Description at the beginning of Basava Purana of basaveswara's previous births,i.e. Asdi Vrishabha, Nandeswara and Basaveswara . |
| (b) Garbhavathara Kalayana | Basaveswara's birth as the son of Madamba |
| (c) Janmabhisheka Kalyana | Sangameswara performing Abhisheka |

| | |
|---|---|
| | to child-Basava with Jangama pada thirtha and Vibhuthi. |
| (d) Parinishkramana Kalyana | Rejecting Upanayana and accepting Veeramaheswara Vratha. |
| (e) Kevala Jnana Kalyana | Sangameswara's preachings to Basaveswara. |
| (f) Parinirvana Kalyana | Basava's merger with Siva Linga. |
| (g) The stories of Trishashti Salaka Maha Purushas (selected stories) | The stories of Aruvadimuru (63) Nayanars (Selected stories) |

Jaina Puranas have opposed the tradition of Maha Purana or Marga Purana, and they have initiated their own type of Puranas with five characteristics suitable for their new form and content. Some of them were translated into Kannada from Sanskrit and Prakrit. They have become popular.

Palkuriki Somanatha, being well versed in Sanskrit, Telugu, Kannada and other South Indian languages and literatures, undertook the task of producing and presenting the first Veerasaiva Purana. He observed the intrinsic features of Jaina Puranas and incorporated them into his work. Finally, Basava Purana became popular and in turn Veerasaivism also become popular in Telugu.

Yet it does not mean that Palkuriki Somanatha has blindly followed the Jaina Puranas. Indeed, he has carefully chosen only the suitable techniques and adapted them for the creation of a competent literary work, a 'Purana' still, but something different from jaina Purana.

The inference that may be drawn from the above discussion is that Jainism left very deep, widespread but unconspicuous and latent impact on Telugu culture. Though there are a few non-creative technical works in Telugu associated with Jainism, there is no religiously Jain literature in Telugu available today. Telugu people of the past seem to have been acquainted themselves with the Jain versions of sacred epics and certain Jain literature. But the only significant impact of Jain literature on Telugu lies in the indirect influence of Kannada Jain literature on Shaivaite literature in Telugu.

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# JAINA ART AND ARCHITECTURE IN ANDHRA

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The Jainological studies in respect of *Andhradesa* have not been comprehensive. Except casual references in P.B. Desai's work, *Jainism in South India, and some Jaina Epigraphs*, (Sholapur, 1957) and stray notices in A. Ghosh, (ED) *Jaina Art and Architecture, Bharatiya Jnanapith* (New Delhi, 1975), Vols. I to III; practically no work has appeared on Jaina art and architecture in so far Andhra is concerned. This being so (Late) S. Gopala Krishna Murthy has brought out a work entitled *Jaina Vestiges in Andhra* in the year 1963 published by Department of Archaeology, Government of Andhra Pradesh. But this work does not specifically deal with the development of Jaina art and architecture, but provides an interesting narrative on many sites with scattered sculptures of this faith. However, mention should be made of on account of literary sources compiled by (late) Mallampalli Somasekhara Sarma entitled "*Jainamatamu*" - *Telugu Encyclopaedia*, Vol. III, (1959), pp. 544-553.

The work of Appayarya, a poet in the Court of Prataparudradeva (1295-1328 A.D.) of the Kakatiya dynasty goes by the name *Jinendra Kalyanabhyudayam*.[1] *Kalyana* here means festivity of worship or jubilation pertaining to Jaina cult. Another work is Padmakavi's *Jainendrapuranam*.

## I. BACKGROUND

It is held generally that Jaina migration took place from North and Vardhamana Mahavira organised the first Jaina community, the *Mulasangha*, its eleven disciples who were named *Ganadharas*. *Ganas* are groups of Jains who caused the expansion of Jaina philosopy. Out of these, three were well known and regarded as *Kevalis*. They were Gautama, Jambu Swami and Arya Sudharma. They in turn had disciples who were known as *Sruta Kevalis* who were five - Vishnu, Nandimitra, Aparajita, Govardhana, Sthulabhadra and Bhadrabahu. Bhadrabahu, the last *Sruta kevali* was a contemporary of Chandra Gupta Maurya (315 B.C.) The traditional association of Bhadrabahu with *Sravana* (Mana) *Belgola*, its hold as a centre of *Digambara* Jainism in Deccan has been well known. Subsequently, the great *Kundakundacharya*, who was regarded as the founder of this *Mulasamgha*, and his lineage *Kundanvaya* appears to have made Sravanabelgola a sacred resort of Jains from all over the country. His first name was *Padmanandi* and since he hailed from the village *Kundakunda*, he got the name *Kundakundacarya* subsequently. The various theories

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regarding the location of the village, date of this *acarya*, his proper name and suffix have been re-examined recently by A.V. Narasimha Murthy but still no sound explanation is forthcoming. The *mulasamgha* branched off into four *upa-samghas* viz., *Nandi*, *Sena*, *Deva* and *Simha* and each subdivided into *ganas* and in turn contained several *gacchas*. All these owed to the *mulasamgha* for the religious guidance.

Inspite of the fairly reliable traditional accounts attesting an early spread of Jains to Sravanabelgola, it is surprisisng that no vestiges are[3] available there or even in Deccan for that matter which could be pushed back to Mauryan or post Mauryan times; while correspondingly on the south-east coastal strip, more surer evidencdes, like the early Brahmi records over simple rock caverns and beds are available at such noteworthy sites as Sittannavasal (Pudukkottai), *Arittapatti* and *Tirupparankunram* in district Madurai (Tamilnadu). It is interesting to note that one of the early settlements in the Sangam period (3rd to 5th century A.D.), *Tiruppadirippuliyur* was called '*Pataliputra*' in the coastal part of South Arcot between Cuddalore and Chidambaram. In the Kannada country till date not a single rock-cut Jaina cavern attributable to a pre-Christian era was reported nor any Jain vestiges have been known prior to 5th century A.D. It appears Digambara Jainism did not reach Tamilnadu from Sravanabelgola centre but through Orissa-coastal Andhra route in early centuries B.C.

We learn from *Mulacara* and *Pravachanasara*, which were composed during the early centuries of the Christian era, that permanent habitation for the Jaina ascetics at a place is forbidden. *Mulacara* ordains the monks to stay in a deserted house, under a tree or burial ground or in natural caves. So the *varshavasa* of the Jains were mostly natual rock shelters or the way-side hills and forest areas. Therefore, not many vestiges could be assigned to this faith in specific terms.

## II. JAINA TENETS:

*Digambara* Jainism has kept up strict ascetic codes and the ritual observances continued unaltered inspite of the tremendous growth in the activities of *Jaina Sangha* in South India. Ascetic life lends purity, uniqueness and unsullied fame to Jainism among Indian religions. Jaina scriptures lay three modes of *Sallekhana*, that is voluntary starvation, standing motionless till death. Vardhamana, known as *Nathaputra*, (son of *Natha* clan of *Kshatriyas*) added to the Jaina *Chaturyama*, *dharma*, (*Ahimsa*, *Brahmacharya*, *Truth* and *Non-stealing*), the fifth one Aparigriha (non-possession) thereby to complete victory over desire. Thus a *Jina* or *Kevali* should practice and attain three basic means of liberation - *Samyakdarsana*, *Samyakjnana*, and *Samyakcharita*.

## III. SOME TRACES OF EARLY JAINISM IN ANDHRA

There are no authentic evidences of premedieval *Jaina* remains in Andhra. According to *Jaina* traditional accounts, Mahavira is reported to have visited Kalinga

country. Hathigumpha *Prasasti* refers to the episode of king Nandaraja of Magadha who took away the figure *(Agajinam)* to his capital. King Kharavela (2nd cent.B.C) restored it back to the *basadi* at *Kumaragiri* near Bhuvaneshavare in Orissa and caused in his 13th regnal year caves and resorts at (Udayagiri / Khandagiri) for *Sramanas*. *Maharaja* Kharavela appears to have made a dent into coastal Andhra too during his 11th regnal year and captured the coastal market town of *Pithunda,* which was an ancient metropolis designated by Ptolemy as the capital of Maisoloi[5] (Machilipatnam). Seafaring merchants are stated to be travelling by boat from Champa (Kampuchea) to Pihumda even in the days of Mahavira. King Kharavela also speaks of a Confedaracy of Tamil countries with whom he fought and defeated. So early *Jaina* impact could have been the result of Kharavela's expeditions along the South East Coast.

Photo No. 1 - Warangal, Vardhamana (Headless)

When exactly Jainism spread to coastal Andhra? How it reached? are the questions that defy a clear answer. We have made a reference to a major centre of Jainism in Karnataka. Its influence over the entire south India is well documented. The *acharyas* belonging to the *mulasangha* reached far and wide. This could be through Cuddapah - (Gangaperuru, Danavulapadu)[6] Badvel route to Nellore in the coatstal strip. Queen Ayyana Mahadevi, wife of Kubja Vishnuvardhana Maharaja (A.D. 624-41), the eastern Chalukyan monarch, gifted the village named Musinikonda to *Nidumba basadi* at Bezawada. In coastal Andhra, this is the first Jaina establishment, perhaps a cave or an open rock shelter caused originally by Ayyana Mahaddevi probably located in the Mallikarjuna hill, which has been subjected to total modernisation and almost all historical monuments have been destroyed in recent years. Later on Vishnuvardhana-III (A.D.718-755), had restored the gifts given to this very Jaina temple for the regular worship of Arahats. The Eastern Chalukyan rulers Gunaga Vijayaditya (849-893 A.D.) and later on Amma-II (945-970 A.D.) have patronised Jainism on a large scale. The Bezwada *basadi* had monks from far off Surashtra and it appears the early Chalukyan rulers of Andhra had exchanges with the Jaina centres of North - Mathura and Western India as well, besides the major Sravanabelgola the Jain Principle centre of Karnataka.

IV. VADDAMANU, DISTRICT GUNTUR.

Vaddamanu is a small village in district Guntur 34 Km. from Guntur on Amaravati road and 10 Km south east of Amaravati, the famous Buddhist site of world renown. The
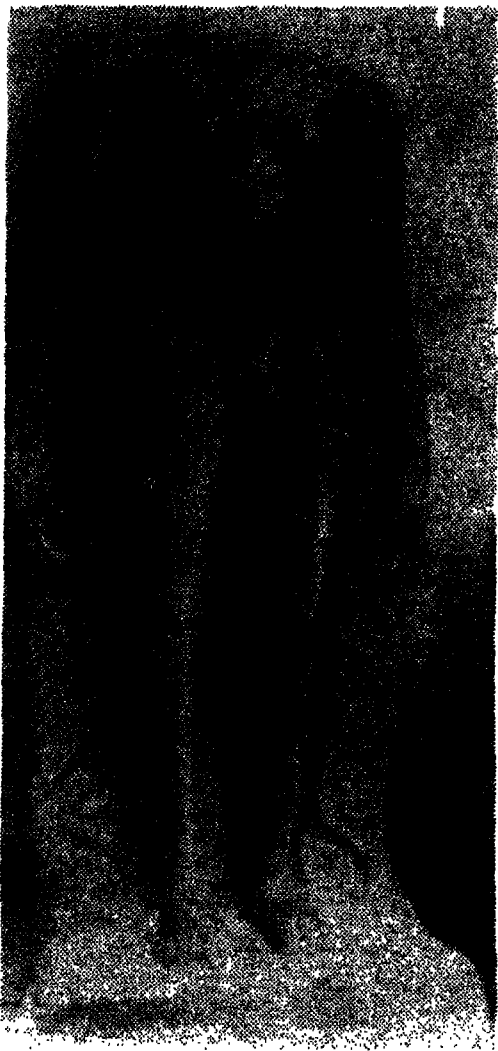
Photo No. 2 Warangal, Parsvanatha (Headless)

highest hill called *Peddakonda* has yielded several remains and relics associated with *stupas* and monasteries as a result of extensive excavations during the years 1981-85. The view that these structures datable to early centuries B.C. are of *Jaina* affiliation sprang up mainly from the place named Vaddamanu taken to be *Vardhamana* by the excavators of the site. In fact the name is also held as *Vadlamanu* due to its rich paddy *(Vadlu)* fields on the banks of Krishna. There is no doubt that bouldered *Stupa* at the summit of the hill, and rock caverns, are of the early date associated with N.B.P. and Punch-marked silver coins revealing the Magadhan influence. But to align these structures of early centuries B.C. *to Jaina* faith is not borne by any evidence except some short label inscriptions noticed (13-on stone and 214 on pottery) on the sculptured-architectural members, pots, bowls used by the inmates of the monastic units located here. It may, at the outset, be noted that in ancient India, monasteries were resorts of moving monks, be they Jain, *(Nirgranthas)*, Buddhist or of Brahmanical faith.

Having taken for granted that Vaddamanu is *Vardhamana*, and hence a *Jain Kshetra* scholars attempted to dovetail the literary references from *Brihat Kalpa Sutra* which refers to king Samprati, a patroniser of Jainism, who made his influence felt in Andhra and is as old as Mahavira. T.V.G. Sastry[8] and Mrs. Kasturi Bai[9] who have published several inscriptions from this place have repeatedly connected some of these short label records to *Jaina acharyas, ganas* and *sanghas* of early centuries B.C. and A.D.

I would like to state that these shorter inscriptions, and a few somewhat longer are merely the names of the monks like *Ara* — taken for Aranatha; *asari (da)* am; *arhata*, (VDM, 620), *Uttarudha*[10] *Gadodasa*, and *Utaradas*, etc. *Sanghas*[11] like *Ukkasa, Nagara, Gavanti Sangha* of *Gayanasakha; Kulas* like *Nandige, Pratiga*; names like *Vadhama* (564/1), *Maha* (564/2), *Veera* (617/2), *Vadhamana Pavate* (567/6), *Risabo* (567/6), *Nemi* (573/14) have all been taken to be the names of *Jaina* Tirthan-karas and places. Somewhat lengthy

record on a harmika slab which is incomplete reads, "*Vadhamana nivasikasa Dhanumitisa Samatukasa Pithuka sa Bhatukasa Chula Dhanutikasa ku (ma)*" and Sastry links up this Dhanumita, resident of *Vadhamanu* to a Dhamati of an inscription from Mathura who is cited as an inhabitant of *Punyavardhana*[12]. This is apparently a very imaginative linkage without basis. *Punyavardhana* is a place closer to Mathura and several such pious places exist in Ganga-Yamuna doab. It is again interesting for us to note that some references like *Jinanevihara, Parivara Sameta* (569/4); *Samprati Vihare Vadhamanu Pavatake* (567/8); *(Bhikshukasa), Pithuda pura nivasikasa; Bhokavadhana pava (te); antevasa* (566/9) *Varanasa pati* (618/4), *Nepano Gamanidana* (574/8); merely refer to frequent visit of monks from various places to this hill monastery and not that the monastery is aligned to exclusively Jains. Terms like *Jina, arhata* apply both for the followers of Buddhism as well as Jainism. There is no question of building of *Stupas* and monasteries in early Jainism and the *Stupa* of Kankalitila, Mathura, came to existence only during the Kushan period. The monastic life of *Jainas* has never been in permanent structures, they have dwelt merely in open resorts, way ward Rock shelters for the rainy season (*Varshavasa*). The monasteries, both Rock cut-in caves, halls, as well as structural *viharas* were not necessarily for a particular sectarian but meant for *nanadesis* belonging to various faiths. In the light of what has been stated above, we are of the view that Vaddamanu has no exclusive *Jaina* art and architectural relics. On the other hand from recently edited copper plate grants issued by Prithivi Mula Raja discovered from Kondavidu Fort (Guntur dt.), the existence of an *Aryabhikshu Sangha* at *Vardhamani-mahavihara* established by the *Maha Meghavahana* confirms that Vaddamanu was a flourishing Buddhist centre with several *bhikshu Sanghas* right upto 5th century A.D. enjoying royal patronage. In fact *Digambara* Jainism in early centuries B.C. or A.D.(before the advent of *Mulasangha* of Sravanabelgola), has no base in Andhra. Dynasties like Pallava, Chalukya, Nolamba, Rashtrakuta, Chola and Kakatiya, no doubt patronised Jainism in Andhra after this
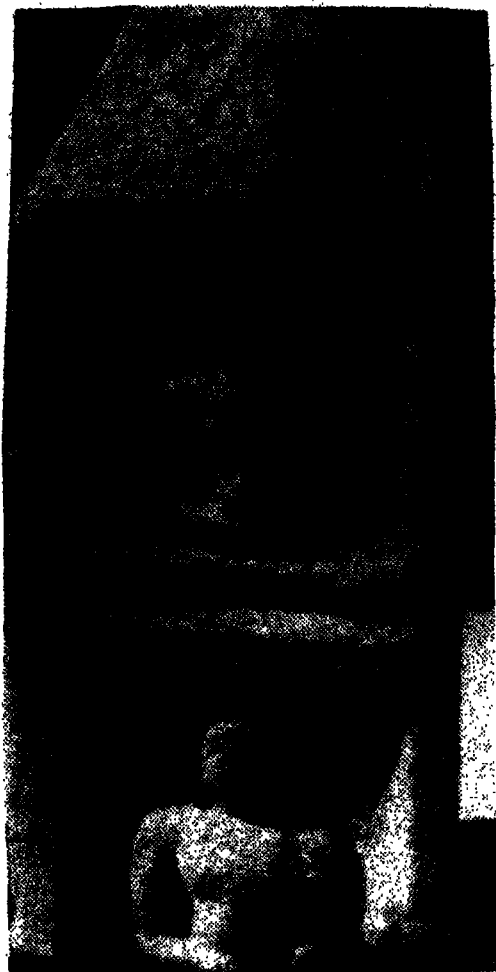
Photo No. 3 Warangal, Model Shrine

Photo No 4 Hanumakonda. Seated Parsvanatha on Simhassana attended by a standing couple by the side.

Photo No. 6 Hanumakonda. Rock cut niches; Thirthankaras (North face)
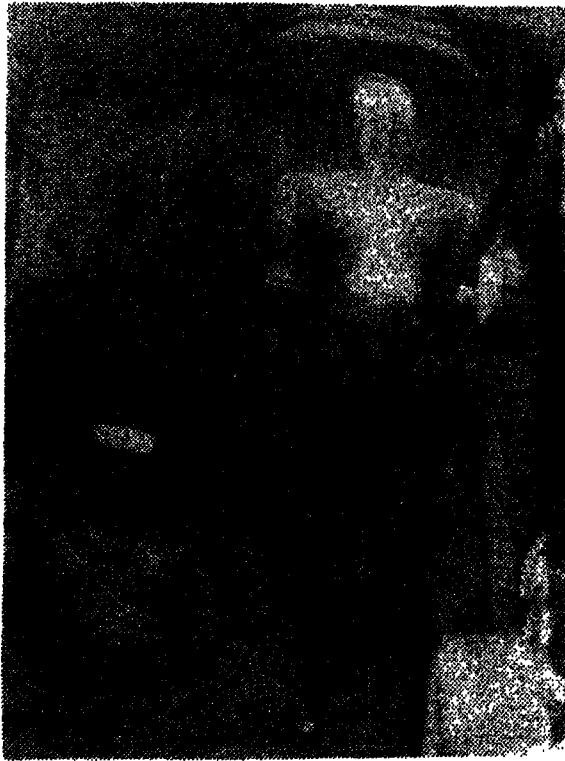
Photo No. 5, Hanumakonda, Padmakshi Temple. Standing Thirthankara with Yaksha.

*Sravanabelgola* impact, wave after wave. The rock caverns reported in the Coastal Tamilnadu were only transient shelters and early *Jaina* monachism did not permit permanent residences to its ascetics and this holds good in respect of Andhra too.

IV. LATER HISTORICAL SITES:

The Kalyani Chalukya, Kakatiya and the Velanati Chola rule witnessed asfairly large concentration of *Jaina* architectural establishments. The square *Sikhara* over a plain stepped pyramidal tower, and *Trikutas* involving Triple shrines on plan with a front pillared *mandapa* are frequently seen as Vardhamana pura, Pragatur while single towered temples are at Kambaduru, Peddatumbalam, etc. But there has not been many rock cut ventures and hardly we get any pillarad caves as in the Brahmanical and Buddhist estasblishments. The extact examples known to us from Ramatirtham (Dt. Vigaz) Siddulayyakonda (Dt.Nellore), Hanumankonda (Dt. Warangal) and Chippagiri are merely shelters under the cover of huge granite boulders and the ledges. These rock caverns are of the times of the Chalukyas and Rashtrakutas to begin with and continued by their successors like the later Chalukya and Kakatiya dynasties. Carved middle size or miniature temple models of various types found in Vemulavada, Padmakshi, and Vijayawada give us an idea of the Jaina temple styles. These models closely recall the early Chalukyan monolithic temples found at Mahanandi, Satyavolu, Kadamara Kaluva, Alampur, etc. These are usually *Chaumukhas* or *Chauvisis* intended for four or twenty four *Tirthankaras*.

Bhima Salki younger brother of Chalukya, Vijayaditya-II of Vengi (806-846 A.D.) was given protection by the Rashtrakuta Gonvinda -III, who placed him near Hanumakonda in early 9th century A.D. Salki favoured *Jainas* who first established a colony in the Fort, a Durga Tank and rock shelters in the bouldered hills.

During the Kakatiya times *Jainism* has come to the fore as the early members of the dynasty adopted *Jasinism*.

Photo No. 7(A) Ramathirthan. Rock shelter with Thirthankara

*Bodhan* (Dt. Niamabad).

Known anciently as *Paudanyapura* during the Rashtrakuta rule, this place has become a *Jaina* centre. A place of Gommata, it served as a capital of Rashtrakuta king Nityavarsha Indra (915-927 A.D.) The *Jaina* image is known as *Kukkutesvara*. In Andhra, the figure of Gommata is rarely seen. In Pithapuram, a Gommata is found which is called *Kukkutesvara* - as *Kukkuta sarpas* surround him.[15] The *Vaisyas* in Andhra are called *Komatis* (a native Telugu word) being followers of *Gomatha*. They are traders by profession and followers of Jainism.

*Vemulavada:* (Karimnagar district).

Arikesari-II (930-955) ruled at Vemulavada. The Kannada poet Pampa,[16] the author of Adipurana, originally from *Vengimandala,* joined the court of Arikesari being a *Jaina*. A big *Jaina* temple named as *Subhadhama Jinalaya* was raised. Arikesari-III donated a village (A.D. 966) to the *Jaina* pontif Somadeva Suri, who belonged to the *Gaula Sangha* of North Indian origin. Interestingly this gift was to cause maintenance like white washing, daily offerings, and worship - "*Khandasphutita nava Sudhakarma, Bali, naivedyartham*". *It is therefore, clear that the Brahmanical ritual modes were adopted in toto, though Tirthankaras in Jainism were certainly not Gods.* Though the temple got ruined we still see the Paravsnatha image of red sandstone erected in the present Raja Rajesvaralaya. Several other Tirthankara figures are found scattered in various temples here. (five Pasrsvanatha, three Vardhamanas, Suparsvanatha, a Gommata, and four others). Vemulavada
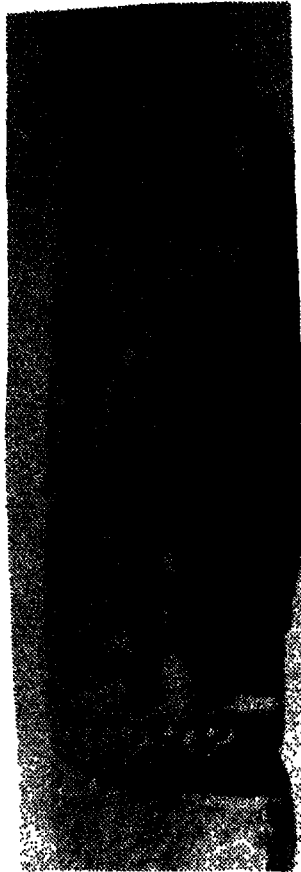
Photo No. 7(B) Chandraprabh Photo No. 7(C)

was undoubtedly a big *Jaina* centre in Telangana.

The literary works like *Yasastilaka* by Somadeva and Adipurana by Pampa speak of the pre-eminence of Jainism in Telangana. The Sanigram inscription of Beta-I reveals the gift to *Yuddhamatta Jinalaya*. Beta-II also patronised *Jaina-basadis*.

The Padmakshi temple inscription of the times of Prola-III (1117 A.D.) records the construction of *Kadalalaya basadi*. The *Garuda* banner of Pratapa Rudra is regarded by some scholars as the *lanchana* of Santinatha, the 16th *Tirthankara*. *Ekasila* was a *Jaina* resort. Several *Jaina* images were found in the Fort area. The Vardhamana (Pl.1), Parsvanatha (P1.2), model shrine with Tirthankaras in niches (P1.3), all of black basalt are typically Kakatiyan. Padmakshi temple on Hanumakonda hill was continuously patronised. The steep narrow path is an arduous are a but ascetic Jains chose such places only. The *Jaina basdi* here enjoyed perpetual grants during the time of Pratapa Rudra[17] who held all the *Samayas* (faiths) in equal esteem.

The *Kadalalaya basadi* or Padmakshi temple is built on a large rocky out crop. The rick built *Sikhara* and *ardhamandapa*, no doubt impressive ones, are later constructions. The sanctum is formed by a natural cavern and with a closed Cella all facing north. Seated Pasrsvanatha on lotus and a royal lady holding up an umbrella and a chieften by the side are often taken as Mailama and her husband (P1.4). The standing *Tirthankara* in *Kayotsarga* with a seated Yaksha - Yakshini were carvings in bold relief on the left boulder closer to garbhagriha (P1.5). Significantly among the several Jaina figure carvings, a book-rest *(Vyasapitha)* is shown. Hanumakonda hill was a place of learning, like Sravanabelgola.

Photo No. 8 Penukonda, Parsvanatha

There are numerous rock carvings on the Hill at the northern boundary of the Fort and recall the rock shelters of Vallimalai and Siyamangalam in Tamilnadu.

The row of Tirthankaras (P1.6) in niches on the north face afford a grand look for their oval forms and superior workmanship on hard trap. Parsvanatha, Yakshi Padmavati, a sitting Tirthanakara in neatly cut niches are examples arising out of later Ganga-Rashtrakuta influence.[18]

*Kollipaka*: *Jaina* temple was built by Kumara Tailapa. The *Purnaghata* on the door jambs of stone, *mana stambhas*, carvings of Adinatha, Padmavati and the high stone *torana* are fine specimens.

The Raja Raja Jinalaya was built during the time of Anantavarman 1187 A.D. The metre high Parsvanatha is very impressive. The *Jaina* temple at Chippagiri ( on the hill), comprises of a *garbhagriha*, *ardhamandapa* and *maha mantapa*, and a *mukha mandapa*. The *Navranga* has Kakshasana all around interiorly as in the *Kakatiya* or later Chalukyan period.

*Ramathirtham*,(Vizag): There are two caves or open shelters under a huge live rock. The way is rough. On the Gurubhakta hill at a distance of one Km. we find a natural cave sheltering a Jain figure (P1.7). Vimaladitya's guru Trikalayogi Siddhantadeva who belonged to desigana visited Durgamkonda. This Jaina monk is shown in relief on the rock and three more figures Chandraprabha (P1.7A), Parsvanatha, and Chandraprabha (P1.7B, C) out of local khondolite resemble the Rashtrakuta examples. Chandavolu, capital of Velanati Chola's(12-13th century A.D.) has also several Jaina figures.

Kanchumurru, (West Godavari) was a rendezvous of Jains during the time of Ammaraja-II. A lady named Chamekamba pupil of Acharya Arhanandi, raised a temple called Sarvalokasraya Jinabhuvana.[19]

Penukonda in West Godavari has a Parsvanatha, which is a renowned place of learning. *Jina bhushana* Bhattaraka one of the *Chaturdasa Vidyasthanas* of Jains (P1.8).

Photo No. 8(A) Penukonda. Parsvanatha

*Aryavatam* in East Godavari district, near *Draksharama* has a *Jainapadu*. The Vardhamana image of grey granite from here is of an early period and has the aureole and the Triple parasol. The *chauri* bearers and Lions back-to-back make it *Simhasana*. The facial expression and serene pose in dhyana make this figure pleasant looking. *Tirthanakaras* existed in the Kakinada town hall compound also. *Biccavolu* has a fine example of Vardhamana (P1.9) now in Madras Museum. This appears to be a Rashtrakuta - Vengi Chalukya make and falls into the early class of figures, like the Aryavatam example. We are reminded of the similar *Jaina* sculptures of Ellora.

JAINA TEMPLES IN NELLORE DISTRICT:

Nellore is known as Vikrama Simhapuri. According to Boswel,[20] *Vikrama Simhapura* and Mulasthanesvara temples were caused by one Mukkanti (Trinetra) a legendary Pallava king. Nellore and its surroundings revealed several *Jaina* vestiges [21] which provide a fresh data on the nature, early history and spread of this religion.

1. *Parsvanatha Image in the Town Hall (P1.10)*

In the premises of Nellor Progressive Union's (Town Hall) library a relief sculpture of a *Jaina Tirthankara* is planted in position.

This stone slab measures 1.14 metres length and 63 cm. wide out of black basalt rock. In the central part of the stone is a figure standing erect (*samapadas sthanaka)*, nude in *Kayotsarga* posture. A seven-hooded snake protects the head of the image which has the *Trichatravali*, the symbol of royality. Besides the *Prabhavali*, the *tiruvasi torana* raised over *Kudya-stambhikas* was held by *makaravyala mukha* at the base. At the ends of these pillars are the attendant gods of the *Jaina* pantheon. Samvara enraged at the severe austerities of *Parsvanatha Tirthankara* attempts to disturb him from penance. A heavy downpour of rain and storm was caused resulting in total deluge around the standing *Parsvanatha*. At this juncture Dharanendra, the *Naga* king came up from the *Patala* along with his consort Padmavati to protect the Jina. Dharanendra becomes a carytide *yaksha* and spreads out his hoods on the head of *Parsvanatha* to ward off the rain, while Padmavati holds up the feet by placing lotus flowers. Thus the *Naga* couple is depicted here standing either

Photo No. 9 Biccavolu, Vardhamana

sides with folded hands while the *Sankha* and Lotus (*Padmadala*) are up the waters as if emerging to protect the central figure. In the central part are two whisk bearers. The upper loop of the *torana* is held by a set of elephant riders. Above the festoon is a Gandharva playing the drum.

The above sculpture was reported from the area closer to the Cathedral Church where a stepped tank also existed. This lateritic tank is now taken over by the Fisheries Department which is closer to the former bus stand. The sculpture was however shifted to the premises of the Nellore Town Hall. The stepped tank has still some ancient features preserved. The spot is called Enugulamitta, the tank was the *Sarovara for the Parsvanatha temple.*

Not only the above find, but another figure of Parsvanatha was noticed in the compound wall of the old bungalow of District Judge in Dargamitta area.[22] Though defaced, the image has all the characteristics detailed above (no.1) with the exception that no elephant riders are shown among the *Paribhramana devatas*

*Jina Vardhamana* (P.11)

This impressive image of Vardhamana is presently within the Narasimhasvami temple in Danduvari Street, Nellore. Some regard the figure as Mahavishnu and worship it. The image is kept within an iron-bar door on the left side room of the *Gopuradvara*. This rare specimen is made out of black basalt and highly polished. Seated in *Dhyana*, the figure is 1.16 metre high with well marked forehead, long nose, distended ears and full neck, throat marked by *tri-rekhas*, and head with *vamavrita* curls imparted the look of a peal of custard apple. The radiating face sumptuous and sturdy shoulders and in quite meditative posture, the Vardhamana looks in every sense a *Manmadtha Jina. The vahana* (mount) is Lion but since the base part is embedded in the earth, this is not visible.

Photo No. 10 Nellore, Parsvanatha (Town Hall)

Photo No. 11 Nellore, Narasimasvami Temple Vardhamana

It is reported that originally the above image was within the premises of an old tank (*pushkarini*) built of lateritic blocks. The large tank was also closed in 1900 when the District Collector's office was raised at the very same place. It appears that during this work was going on, excavation around the sculpture revealed a temple plan. In view of the fineness of the image, the locals who were much impressed, shifted the same to the nearby Narasimhasvami temple in Danduvari Street. Several carved pieces of the temple and also the laterite blocks were used as building materials in the construction.

The above evidences when put together bring to light the existence of a *Jaina* Temple with an image of Vardhamana and a tank (*pushkarini*) was in its front. It is very important and also interesting to note that the image is called '*Konetiraya*' by the elders of the town. Thus the consecreted Vardhamana was regarded as the king (*raya*) and greatly revered.

Photo No. 13 Sadapuram, Siddhulayyakonda, Rock shelter
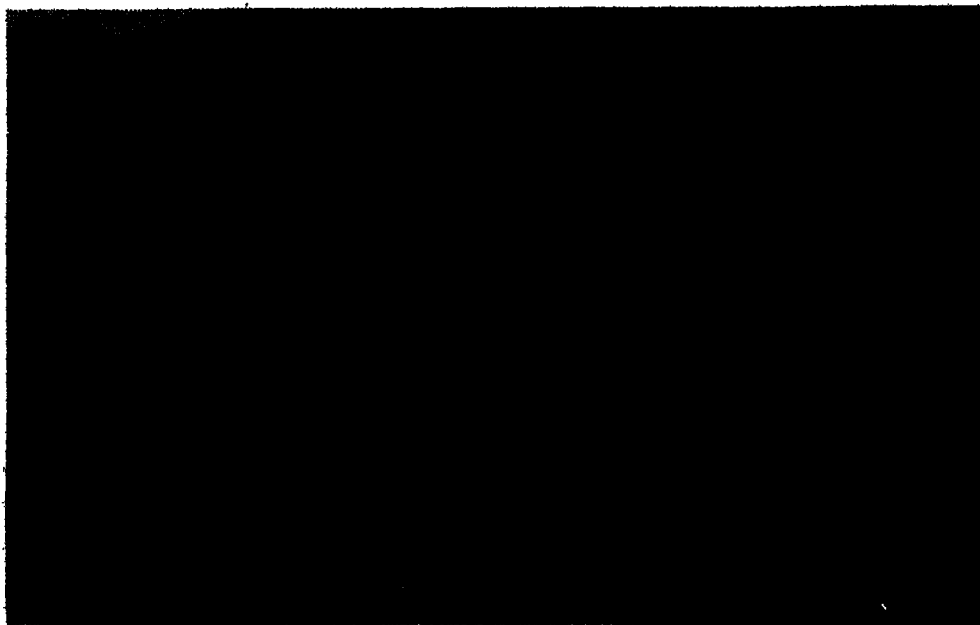
Photo No. 14 Sadapuram, Siddhulayyakonda, Seated Tirthankaras in niches.

Photo No. 15 Saidapuram, Siddhulayyakonda, Thirthankar century A.D.

It may be seen from the above facts that in Nellore proper there have been in existence at least three *Jaina* temples and *sarovaras*. As prescribed in the *Jaina-agamas*, for the ritual of *Samavasarana*, *Sveta* or *Dhaval Saras* (Lotus Tank) was a must. Hence the temples of Jina at Nellore had invariably been associated with stepped tanks whose remains were traceable. This ritual tradition was streamlined and observed strictly by the *Digambaras* during 8th-9th centuries A.D. The *Mula Sangha* of Sravanabelagola (Dist. Hassan, Karnataka State), was the seat of several *Digambara acharyas* of renown and the *Svetasarovara* here was the most sacred *pushkarani* for Jinas in the whole country.

*Digambara* Jainism spread from Karnataka to the region through Siddhout-Cuddapah and Badvel perhaps at the behest of Acharya Simhanandi of Sravanabelgola during 7th-8th

## 4. SOME MORE JAINA SETTLEMENTS IN NELLORE DISTRICT:

It is relevant to mention here some more *Jaina* remains in Nellore District. Robert Sewell and Goapala Krishna Murthy[23] mention as *Jaina* temple at Kanuparthi padu village which is 20 Km east of Nellore. The *Jaina* temple here was built by Karikala Chola of legendary fame. But during the thirty seventh year of the Chola King Raja Raja Deva his consort Pramiladevi caused steps to the *Palmlichamda* and gifted lands for maintenance of the monastery.[24] The image of Parsvanatha Jina in this village bears close resemblance to the figure from Nellore described above.

Ruins of a *Jaina* temple along with the figure of Parsvanatha are traceable at Krishnapatnam under the silt (P1.12). The image is enshrined as a *mulabera* and the
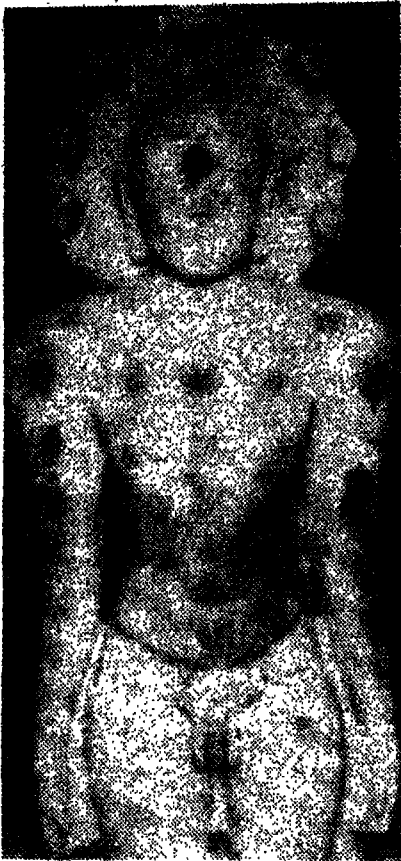
Photo No. 16 Danavulapadu, Parsvanatha Tirthankara in a temple.
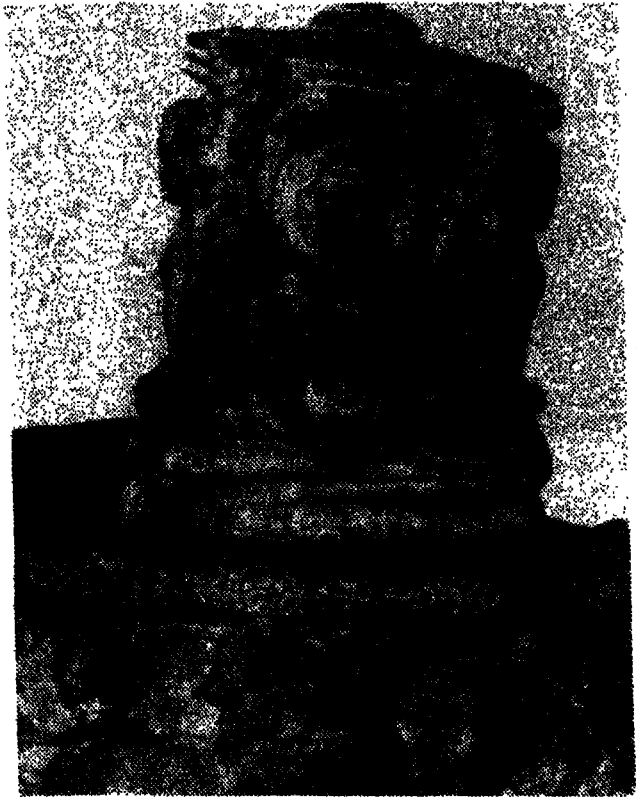
Photo No. 17 Danavulapadu, Parsvanatha Tirthankara in a temple.

*Sasanadevatas*, respectively Dharanendra yaksha and goodess Padmavati are paying obeissance from either sides. Although foundational inscriptions are not traced, the *Jaina* vestiges in the Nellore region were of 9th century A.D. and during the later Telugu Chola times these were renovated and expanded too.

The style of *Jaina* figures in Nellore district resemble those of the Chalukyas and nearer Bapatla. Nellore also became famous during A.D. 849-893 A.D. during the reign of Gunaga Vijayaditya,[25] the Eastern Chalukyan king His vassal Panduranga enriched Kandukur to look like Bezwada in its grandeur and ruled the Nellore region.[26]

It might be of topical interest to critically examine some of the local temples in Nellore. More specifically the temple of goddess Irukala Paramesvari worshipped under the name of Yerukalamma as a *Sakti* presiding the place. The temple is located in Mulappet
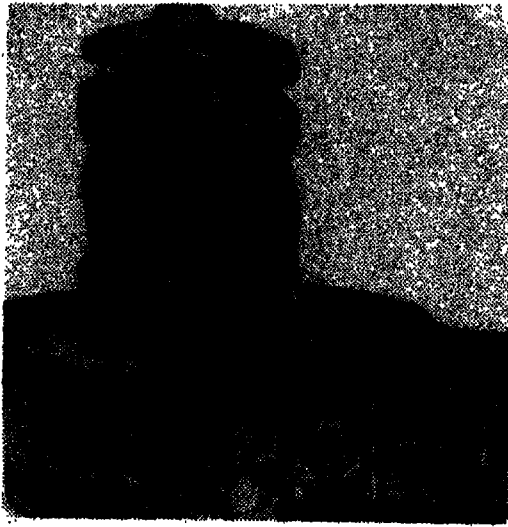
Photo No. 18 Danavulapadu, Chaumukha, within circular Pitha.

at the North east-wards of *Svarnala Cheruvu*, now popular as Nellore tank. This temple is built with lateritie blocks. Kulottunga Chola-III (1178-1226) offered worship to this deity and gave munificient gifts. Though defaced, the goddess like Chamundi has owl as *lanchchana*. She is the counterpart of Lakshmi, the goddess of wealth and prosperity.

From the *Jaina* inscriptions of South India the set of *Sasanadevatas* governing the *Jaina* temples and settelements have come to stay. In some other parts of south India we find similar practice in vogue. Two Jaina temples dedicated respectively to Vrshabhanatha ( 748-749 A.D.) and Chandranatha (1190-91 A.D.) existed at Perumandur village[27] in Dindivanam taluk of South Arcot district. The Jaina-Yakshas set up here were named as *Irivikula Sundari Perumbali* and Manganayaki named after the donor of the temple of images. The presiding deity of the Nellore temple was called like-wise *Irukala*-paramesvari
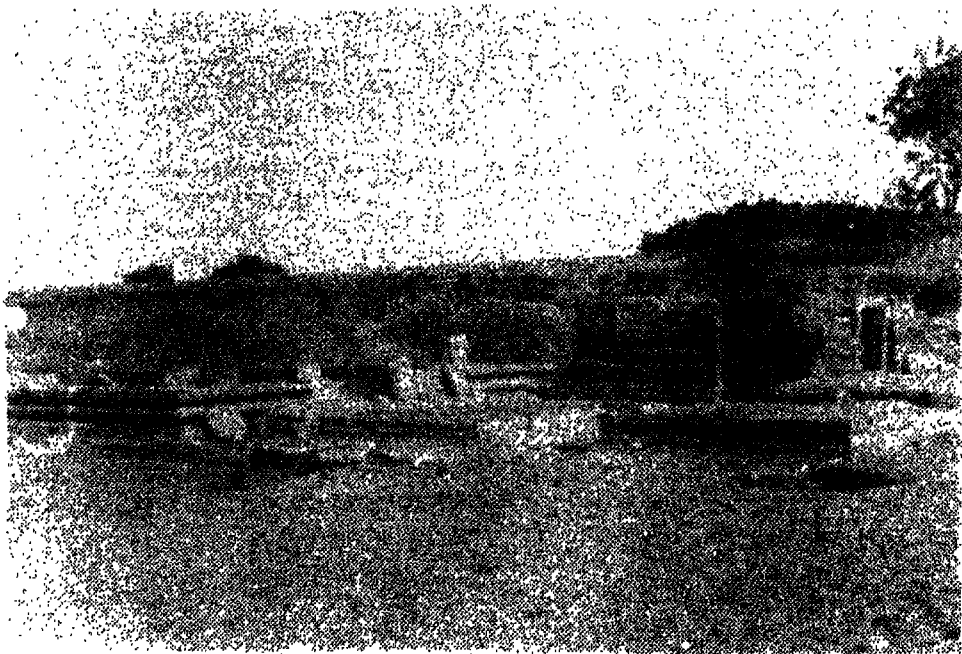
Photo No 19. Danavulapadu, Jaina Vestiges
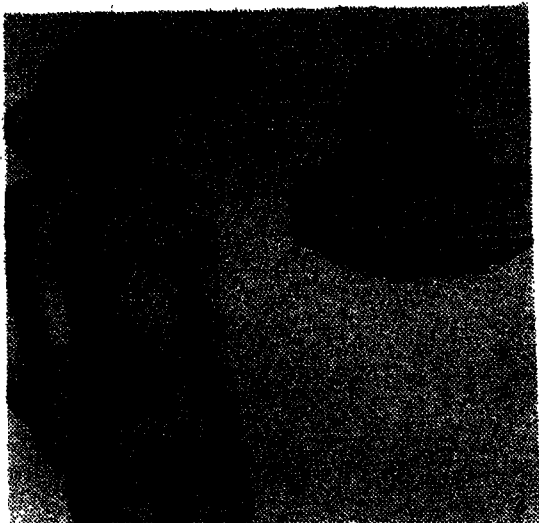
Photo No. 20 Danavulapadu. Parsvanatha and Padmakshi.

or *Irukalamma* could thus be regarded as a *Jaina Sasanadevi* and the *Svarnalacheruvu* was the *dhavalasaras* for the Jaina ritual of *Samavasarana*.

It can also be reasonably held that "Lion" being the *Vahana* of *Vardhamana Jina* the king or *rayadu* of the place, the toponym Simhapuri to Nellore came to vogue. The *Jaina acharya* Simhanandi laid the seeds of Jainism, for the first time at this place, and this event also might justify the name Simhapuri to Nellore. In any case there is no doubt of the hold of Jainism in Nellore region.

Culturally the village names ending with *Palli*, *Palai* and *Padu* signified *Jaina* settlements. In thes records of Kulottunga Chola-III (1178-1226), Nellore is called *Pallinati* or *Palai Vikrama Simhapuri*. It is quite reasonable to take the *Konetirayadu*, the principal Jina at the *Jaina* temple datable to 9th century A.D. as the owner of the older *Jaina* village. We may conclude that the name Simhapuri to Nellore originated from its being an important place of Jainism during the times of *acharya Simhanandi*.[28]

*SIDDHULAYYAKONDA*: (Village Saidapuram): ($14^0$ 12'N: $79^0$ 44'E)

This place is located 50 Km. from Nellore South-West, 30 Km. East of South Rapur. A recent discovery by G.R.Gehlot,[29] Superintending Archaeologist, Hyderabad Circle of the Archaeological Survey of India and his colleagues is of great importance, as this is first and only rock-cut shelter (P1.13) dedicated to Jaina faith in the area after Vallimalai in the neighbouring North Arcot district of Tamilnadu.

The sturdy *Jaina Tirthankara* figures with *trichatravali* customary three-tiered umbrella, seated on a *Simhasana* in *Sattva-paryanka* are fixed inside *Kudu* like aurole. There are two such Tirthankaras, the first one measures .60 cm x 40 x 10 cms (Pls.14 and 15) is Adinatha flanked by two standing male chouri-bearers, while the other is Vardhamana, (56 x 38 x 10 cm) the *Prabhavali*, in tiers, with the seated *Matanga Yaksha* on the right, and *Siddhayika* on the left: The *Vamavrita* curls, *trirekha* of the neck and round bulged face and sturdy body features clearly reflect the characteristics of Vallimalai Tirthankaras and also Siyamangalam. Like in the rock caves, the cave of Siddulagavulu has an opening of a long bouldered frontage with an entrance door-way, the dripledge cut on the face of the rock above the top line meant to arrest the main water directly falling into the cave (P1.13). This

Photo No. 21 Hemavathy, Adinatha

Photo No. 23 Bapatla, Parsvanatha (Bronze)

*Jaina* cave appears to have been ocupied in later periods by Alvars. The Jaina images too are regarded by the locals as *alvars* or generally *Siddhulu* i.e. hermits.

*Danavalapadu (district Cuddapah)*

According to the inscription of *Rashtrakuta* Nityavarsha Indra-III (915-927 A.D.) caused a *Jaina basti* at this place and installed on a *Pitha* the image of Santinatha, 16th *Tirthankara*. Danavalpadu presents an evolved state of ritual and iconography presents an evolved state of ritual and iconography of Jains. Several white granite/sandstone sculptures have been brought to Madras Govt. Museum. These include carved *mandapa* pillars, and *nishidika* stones, and *Chaumukhas*. Within a circular ridged *Pitha* amidst the temple ruins, (PLs. 16 & 17) clearly betray their original installation. The divinities carved in relief on the side edge of the circular *Pitha* (PL 18) are unique examples and *chaumukhas* were meant for the ablution of Santinatha. The structural jaina temple is an extensive *basadi* on the
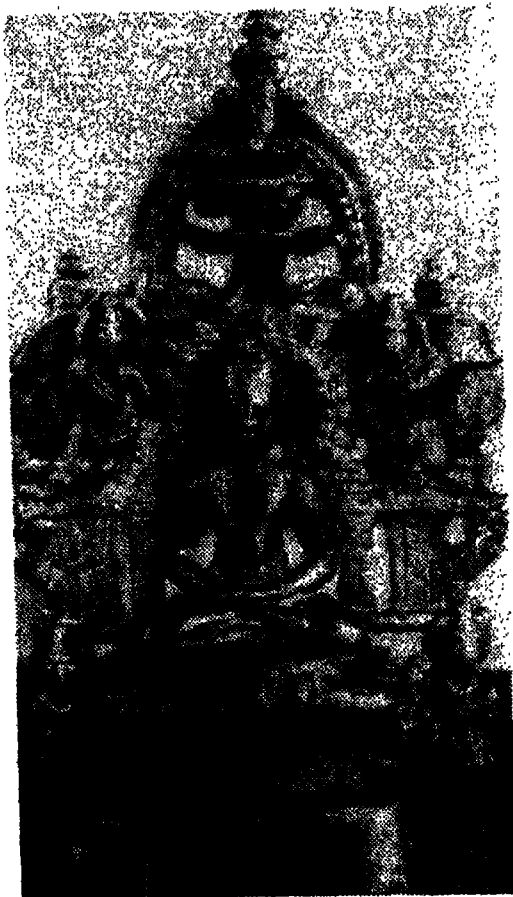
Photo No. 22 Bapatla, Seated Vardhamana. (Bronze)

Photo No. 24 Bapatla. Mahavira (Bronze)

banks of Pennar river (PL 19). A ghat with stepped descent was also provided for use of the *Jains*. The introduction of *abhisheka* marks an advancement in the Jaina ritual and the sculptured *Pithas* with water chuta is a speciality of Danavalapadu.

The Jaina temples, *Chaumukhas*, a pedestal for Tirthankaras, 3-metre high figures of Parsvanatha (two in granite and Padmavati were unearthed (PL 20). Except a few at site rest are in Madras Museum. The *Sarvatobhadrika* was a set up in a square temple with openings at the four directions. A seated Jina, is seen who attained *Kaivalya*. In this case the figures could be those of Mahavira, Neminatha or Rishabhanatha.

*Dharmayaram*, in Ongole taluk of Prakasam district, is known as *Dharmapuri* for its being a place of *Jaina Dharma*. Two long hill ranges provided shelter to Jains. A *Jinalaya* was constructed at the east of the village proper by Duggaraja the Commander-in-Chief of Gunaga Vijayaditya. This *Jinalaya* was named as *Katakabharana Jinalaya* and several land

grants were caused. Among the figures found in the village, *Parsvanatha*, and a grey stone *Tirthankara* now in Sub Collector's office are good examples. Munugodu in Sattenapalli Tq. was a *Jaina Kshetra*. It has the name - *Prithvi tilaka Jaina basadi* of the *Svetambara Jainas*. Kulotunga Choda-I, during his 37th regnal year gave land grants.

Photo No. 25 Bapatla, Ambika (Bronze) Hyderabad Museum

*Anantapur Area:*

After Konakondla, important Jaina relics were noticed at Pedda Tumbalam, Chinatumbalam, Kambadur, Nayakahalli Adoni; Penukonda and more prominently Hemavati. We shall consider a few examples among these sites in a rapid way.

*Hemavati*, anciently known Henjeru, a capital of Nolambas who ruled between 8th-10th century A.D. and kept close contacts with Pallavas Gangas of Karnataka.

A figure of Adinatha (Pl. 21) seated on a raised *Simhasana Trichattravali*, flanked by male chauries is an installed image and inscribed too in 9th-10th century characters. Another Jaina Tirthankara, Vardhamana in dhyana reveals the supple Nilamba features. Hemavati patronised Jains and a temple existed here. At Kambadur, the Jaina temple facing north has a plain tiered tower (pyramidal) over the *garbhagriha*, fronted by an *ardhamandapa*, a pillared hall all within a stone *prakara* wall. The door frame of the *Pratoli* shows *Purnaghatas* and a Jaina figures on the *Lalata* of the over door frame indicates its Jaina affiliation. A Jaina temple named Brahma-Jinalaya housing Parsvanatha is seen within Tailagiri Fort, in Amarapuram village of Anantapur district.

At Adoni hill, the rock-cut seated Jinas in a neat row (three nos) on the hill remind us Hanumakonda. *Parsvanatha* in *Kayotsarga*, Padmavati-Dharanendra. The huge are of Rashtrakuta vintage, boulders close the entrance.

Tadipatri on the banks of Pennar has two Jaina temples, one of Chandranatha, the other for Parsvanatha. These perhaps had been founded in 1208 A.D. by Chola Chieftan Vijayaditya by name.

BRONZES FROM BAPATLA AREA:

Several bronzes of *Jaina* faith were found near Bapatla. Of these two are bells, eleven Tirthankaras and attendent Yaksha-Yakshini figures. These are now preserved in State Museum, Hyderabad. They are datable to 11th-12th century A.D. Vardhamana seated in *dhyana* is flanked by Yaksha-Yakshini (P1.22) with *chauris* carved above. He has a *Prabha* surmounted by a *Chatravali*, Parsvanatha is seated on an elaborate *Simhasana* with a *prabha* behind his head (P1.25). Yakshi Ambika with the child is shown below holding the branch of mango-tree (P1.26). Others include Parsvanatha, Neminatha, Padmaprabha, a Vidyadevi, etc. (P1.23, 24).

Photo No. 26 Bapatla, Ambika (Bronze)
Hyderabad Museum

OTHER JAINA IMAGES IN THE STAGE MUSEUM, HYDERABAD

a. *Patancheruvu:*

Hyderabad area is stated to have several Jaina *basadis*. Standing Bahubali in *Kayotsarga* with creepers entwining his legs is a powerful representation. The image is of 12th century A.D. Mahavira with 23-Tirthankaras carved around is impressive. The *Jaina Sarasvati* is an example of a robust female in supple form, with several ornaments on the body. A *Chaumukha* with *Sikhara* is interesting.

An important centre of Jainism is Nizamabad. The Parsvanatha image with all the *Maha Purusha lanchanas* is interesting.

b. *Kurikyal, Karimnagar district:*

An image of Yakshi chakresvari, attendent of Adinatha is a dated example with an inscription of the donor king Jinavallabha, brother of Pampa, the great Kannada poet (950 A.D.).

c. *Chilukuru*: A very robust figure of Parsvanatha is sandstone measuring 3.25 cm. height standing in Kayotsarga was found at Chilukuru, just 20 Km. from Hyderabad. Another Mahavira seated in Padmasana in *dhyanamudra*, was of black basalt and one metre high. Two chauri bearers were also found.

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❐ ❐ ❐

# RECENT DISCOVERIES OF JAINA CAVE INSCRIPTIONS IN TAMILNADU

Iravatham Mahadevan *

## INTRODUCTION :

The cave inscriptions of Tamilnadu are the earliest lithic records of Jainism in South India. It is even likely that some of them may ante-date the earliest Jaina inscriptions in the rest of the country. While the earliest known Jaina inscriptions from Mathura and Orissa (Kalinga) are assigned to the middle of the second century B.C., the earliest Tamil-Brahmi cave inscriptions have been dated on palaeographical grounds to the end of the third century B.C. or the commencement of the second century B.C. These inscriptions provide valuable data for the study of the early phase of Jainism in the Tamil country, apart from being important sources for the early history of Tamil society and Tamil language. Until recently however even specialised works in these fields have passed over the Tamil-Brahmi inscriptions with cursory references on the plea that these inscriptions are still 'undeciphered' or an 'unsolved riddle'.

This is certainly not the case at present. After the pioneering efforts of K.V. Subrahmanya Ayyar (1924) who indentified for the first time the four special characters for Tamil sounds in this script and demonstrated that the language of these inscriptions is Tamil, the present author published the ***Corpus of the Tamil-Brahmi Inscriptions (CTBI)*** in 1966 and also showed that the early Tamil cave inscriptions exhibit special orthographical features related to, but not identical with, those of the Bhattiprolu casket inscriptions (1968). A number of other Tamil scholars including T.V. Mahalingam (1967), R. Nagaswamy (1972), R. Panneerselvam (1972) and M.S. Venkataswamy (1981) have followed with their own readings and interpretations of these inscriptions. Making allowances for the inevitable differences in readings and interpretations as well as dating of some of the inscriptions, a broad consensus has emerged in recent years on the nature of the language, script, chronology and contents of the inscriptions.

**LANGUAGE:** There is no longer any doubt that the language of these cave inscriptions is Tamil. K.V. Subrahmanya Ayyar has shown that as the inscriptions lack aspirates, voiced consonants and sibilants (with rare exceptions confined to prakrit loan-words) their language could only be Tamil. Even the few Prakrit words

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occurring in these inscriptions are mostly in *tadbhava* forms, 'Tamilised' to suit Tamil phonetics. In any case the occurrence of Prakrit words in the Brahmi script in the early Tamil cave inscriptions should be considered no more abnormal than the occurrence of Sanskrit expressions written in the Grantha script in the later Vatteluttu and Tamil inscriptions.

**SCRIPT:** The early Tamil cave inscriptions are written in a special regional and linguistic variant of the Brahmi script adapted to the needs of Tamil phonetics. This script, now generally referred to as Tamil-Brahmi, is most probably the one named *Damili* in the Jaina canonical works ***Samavayanga Sutta*** and ***Pannavana Sutta*** (assigned to the Pre-Christian Era), and as *Dravidalipi* in the Buddhist work ***Lalitavistara*** (probably written in the early centuries A.D.).

**PALAEOGRAPHY:** The special palaeographical features distinguishing the Tamil-Brahmi script may be briefly summarised as follows:

(i) Omission of Brahmi characters not required in Tamil viz., semi-vowels, *anusvara*, *visarga*, voiced consonants, aspirates and sibilants. The conjunct-consonants *(samyuktaksharas)* are also not used.

(ii) *Addition* of new characters to represent sounds peculiar to Tamil, viz., *l*, *l*, *r* and *n*.

(iii) Modification in shapes or sounds of some letters, viz., use of the long *i* symbol to denote the short *i* in the earlier inscriptions and a special form of *m*.

**ORTHOGRAPHY:** The Tamil-Brahmi script evolved no less than three distinct orthographic systems, all of them different from that of Brahmi, for the notation of medial vowels. It was the failure of the earlier scholars to understand these systems that stood in the way of satisfactory readings of the Tamil-Brahmi inscriptions for a long time .The main features of the three orthographic styles, labelled here for convenience as TB-I to III, are briefly as follows:

***TB-I*** : The consonant character is treated as basic, that is, read without the so-called 'inherent' *-a* medial vowel. The medial vowel markers for *-a* and *-a* as well as the initial and medial signs for *u* and *u* are written alike and can be distinguished only from the context.

***TB-II*** : The consonant character is read either as basic or with the inherent *-a* depending on the context. The medial vowel-marker for *-a* and the initial and medial signs for *u* do not denote the respective short vowels in this system.

***TB-III***: The consonant character is always read with the inherent *-a*. A basic consonant is indicated by the *pulli* (dot) mark.

**CHRONOLOGY:** The earliest Tamil-Brahmi inscriptions are palaeographically near-identical with the southern Edicts of Asoka. Allowing for a further period of time for the evolution of Tamil-Brahmi from the Brahmi script through a process of experimentation and adaptation, we can date the Tamil-Brahmi script from the end of the third century or the beginning of the second century B.C. This dating has been confirmed by the independent stratigraphic evidence of inscribed sherds excavated in large numbers in recent years from several ancient Tamil sites.

While there are still differences of opinion among experts on the dating of individual inscriptions, we may assign the Tamil-Brahmi inscriptions approximately to three broad chronological stages on palaeographical and orthographical grounds:

Early Tamil-Brahmi : 2-1 centuries B.C.
Middle Tamil-Brahmi : 1-2 centuries A.D.
Late Tamil-Brahmi : 3-4 centuries A.D.

The Tamil-Brahmi script gradually evolved as the Vatteluttu script, the characters becoming more and more 'rounded' with the passage of time. In the northern parts of the Tamil country ruled by the Early Pallavas of Kanchi, writing was influenced by the contemporary Andhra-Karnataka scripts and developed into the Tamil script. These evolutionary changes may be said to have been completed during 5-6 centuries A.D. In this transitional period, the characters may also be described as Early Tamil or Vatteluttu as the case may be.

**CONTENTS: Jaina character of the inscriptions**

The cave inscriptions are votive, recording the gift of cave-shelters or rock-beds to the monks residing therein. The inscriptions record the names of the donors or the monks or sometimes the stone-masons who executed the work. It is now generally accepted that the rock-shelters in the natural caverns of the Tamil country were occupied only by the Jaina monks. While there is hardly any evidence linking these cave-shelters with the Buddhist or the Ajivika monks, compelling evidence for the Jaina association has accumulated over the years on a proper reading of the cave inscriptions.

The Mangulam and Alagarmalai inscriptions (***CTBI.*** 1-4 and 32) of about the second century B.C. refer to *kani* (Pkt. *gani*, Skt. *ganin*), a well-known Jaina term denoting a senior monk heading a *gana*. The newly discovered Mettupatti cave inscription of about the same period refers to an *amanan* (Pkt. *samana*, Skt. *sramana*). The two Chera inscriptions from Pugalur of about 1-2 centuries A.D. (***CTBI***. 56-57) also refer to an *amannan*. According to the universal usage in Tamil literature and inscriptions, the Tamil words *camana* and *amana* denote only the

*Pl. 1 Cavern on Siddharmalai hill, Mettupatti (Madurai Dt.).*

*Pl. 2 Rock-beds and Pillows with Tamil-Brahmi Inscriptions, Mettupatti.*

Jaina monks. Other names of the monks occurring in these inscriptions, *nanta* (nanda), *nata* (nada), *nanti* (nandi) and *natti* (from nandi), and of the nuns *pamitti* (probably cognate with *paimmai* mentioned in the Tamil nikantus) and *kanti* are clearly Jaina. We also find in many of these caverns later Jaina vestiges like sculptures of the Tirthankaras and names of Jaina monks and nuns written in Tamil and Vatteluttu scripts of 7th to 10th centuries A.D.

**Some newly discovered Tamil-Brahmi Inscriptions**

The ***Corpus of the Tamil-Brahmi Inscriptions (CTBI)*** published in 1966 contain 74 Tamil-Brahmi inscriptions from 19 sites and 2 inscriptions of the Transitional Period. In subsequent years 10 more Tamil-Brahmi inscriptions and about 20 inscriptions of the Transitional Period have so far been discovered. I have selected four of the newly discovered and still not fully published Tamil-Brahmi inscriptions for a detailed study here as these are specially important for the light they shed on the early history of Jainism in Tamilnadu. One each of the inscriptions belong to the Early and Middle Periods and two to the Late Period of Tamil-Brahmi.

As this presentation is intended for the general reader, I have avoided footnotes and kept technical details and documentation to the bare minimum. I have however appended a short reading list for the interested readers to obtain more information on the Tamil-Brahmi cave inscriptions.

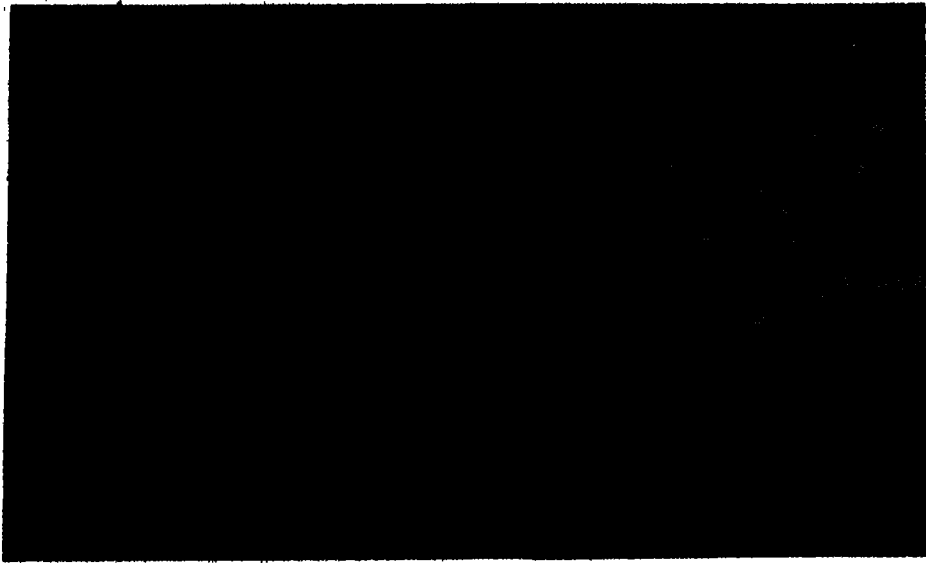
***I.* METTUPATTI *(Nilakkottai Taluk, Madurai District)***

**SITE** : Mettupatti is a small village 10 kms. south of the town of Nilakkottai and 40 kms. to the north-west of Madurai city. About 1.5 kms. to the north of the village is a hill known as Siddharmalai. From the summit of this hill one can have a commanding view of the Peranai Dam and the Vaigai river flowing through the picturesque countryside. On the southern slope of the hill is a large natural cavern (Pl. 1) known locally as the Pancha Pandavar Padukkai ('beds of the Five Pandavas'). Inside the cavern are found two rows of nine beds with raised pillows chiselled on the rock floor (Pl. 2). On the pillow-side of each bed is inscribed a short label in the Tamil-Brahmi script recording the names of the donors or occupants of the beds. These inscriptions have been published long ago and studied by many scholars.***(ARE.*** 45a-j of 1908; ***CTBI.*** 18-26).

**A NEW TAMIL-BRAHMI INSCRIPTION:**

More recently another Tamil-Brahmi inscription from this cavern was discovered in 1982 by Emmanuel Jebarajan of the American College, Madurai. This still remains unpublished except for brief notices in epigraphical publications. The

inscription deserves wider attention as it is among the earliest Tamil-Brahmi records and adds significantly to our knowledge of the early history of Jainism in Tamilnadu.

The inscription is found engraved in one line on the brow of the overhanging boulder above the entrance to the cavern. As the usual drip-line is absent, the inscription has worn very thin due to weathering and has thus escaped attention all these years. However, now that the inscription has been spotted, it is not difficult to make out the text (Ink-impression in Pl. 3).

Pl.3 New Tamil-Brahmi Inscription, Mettupatti (c.2nd cent B.C.)

**TEXT AND TRANSLATION:**

**amanan matirai attiran urai utayanasa**

The abode *(urai)* of Attiran, the Jaina monk *(amanan)* of Madurai *(matirai)*. [Gift] of Udayana (utayana).

**LANGUAGE:** The inscription is written in Tamil as shown by the words *amanan* and *urai* and the characteristic *-an* ending of masculine personal names. However an unusual feature of the inscription is that the name of the donor is found written in Prakrit as *utayanasa* with the addition of the genitive case-ending *-sa* to the name (though *da* has become *ta* and *na* replaces *na* under the influence of Tamil).

**SCRIPT:** The inscription is written in the Tamil-Brahmi script as shown by the use of the characteristic Tamil-Brahmi letters *r* and *n* not available in the Brahmi script.

However a noteworthy feature of the inscription is the use of the Brahmi letter *sa* in the expression *Utayanasa*.

**ORTHOGRAPHY:** The inscription shares the peculiar orthographical style **(TB-I)** of most of the earlier Tamil-Brahmi cave inscriptions especially in the Pandyan country. Thus, for example, *Attiran* and *urai* have the apparent forms *a-ta-ti-ra-na* and *u-rai*. However, we do not find the apparent *-a* medial sign in the second and the penultimate aksharas *ma* and *na*. They are either worn off or omitted by the scribe. (It may be noted that I have transliterated the text as it is intended to be read.)

**CHRONOLOGY:** The inscription may be assigned on palaeographical grounds to the second century B.C.

**CONTENTS:** The inscription records the donation of a cave-shelter by Utayana to Attiran, a Jaina monk from Madurai.

***Amanan:*** This is the earliest instance of the use of the term *amanan* in Tamil inscriptions. The occurrence of the word in a second century B.C. Tamil inscription is conclusive proof that Jainism had spread to Tamilnadu even by that date. The linguistic testimony furnished by this word goes even beyond. The use of the evolved form *amanan* (formed by the loss of the initial palatal *c* in *camana)* shows that the loan-word must have been borrowed into Tamil much earlier to allow sufficient time for the linguistic assimilation and transformation. On the basis of this evidence we may date the spread of Jainism to the Tamil country in at least the third century B.C.

***Matirai:***The ancient name of Madurai. This is one of the earliest inscriptional references to the city found so far. The name also occurs as *ma(t)tirai* in two Tamil-Brahmi inscriptions at Alagarmalai assigned to about 2-1 centuries B.C. **(CTBI.** 30 and 33, revised). Judging from the evidence of the Tamil-Brahmi cave inscriptions clustered around Madurai, the city seems to have been the most important centre of Jainism in the Tamil country receiving royal patronage of the Pandyas from the earliest period (cf. Mangulam inscriptions of Netuncellyan) **(CTBI. 1 & 2).**

***Attiran:*** Name of the Jaina monk to whom the cave-shelter was gifted. The name does not seem to occur elsewhere in Tamil inscriptions or literature and remains un-identified for the present.

***Urai:*** Literally a 'residence', but used in the Tamil-Brahmi inscriptions in the technical sense of a cave-shelter gifted to the Jaina monks. The term also occurs in a cave inscription of the same period at Tiruvatavur **(CTBI. 8)** and in two other inscriptions of 1-2 centuries A.D. at Pugalur **(CTBI. 56 and 57, revised).** A cognate expression *uraiyul* with the same meaning is found in the Anaimalai Tamil-Brahmi

inscription of 1-2 centuries A.D. (*CTBI.* 55).

***Utayana:*** The donor of the cave-shelter. He was most probably a lay Jaina devotee. The name is of exceptional interest. Udayana *(Utayanan* in Tamil literature) was the famous hero of the Jaina epic **Brihatkatha** composed by Gunadhya in the Paisaci Prakrit, probably in about the first century A.D. The work is not extant, but has served as the source of several renderings in Sanskrit and other Indian languages. Konguvel, a Jaina author, rendered this epic in Tamil under the name **Perunkatai** (assigned to various dates between 6th and 10th centuries A.D.). The point of interest here is the occurrence of the name Udayana in a second century B.C. Tamil inscription, ante-dating not only the Tamil epic but probably even the original work by Gunadhya. It is likely that the story of Udayana is an ancient folk tale on which several later literary works were based. The legend must have been popular with the Jainas in the Tamil country even in this early period as attested by the occurrence of Udayana's name in this inscription.

### II. JAMBAI (Tirukkoyilur Taluk, South Arcot District)

**SITE** : The village of Jambai is on the north bank of the South Pennar river at a distance of 15 kms. from Tirukkoyilur town. Jambai was an important Jaina centre in the medieval period. We learn from an inscription of Parantaka Chola (**ARE.** 446 of 1937-38) of the existence of a Jaina temple here called Valaiyur Nattu-p-perumpalli. Another inscription of Rajaraja III (**ARE.** 448 of 1937-38) mentions the name of Kandaraditta-p-perumpalli, a temple of Neminatha at Jambai. A remarkable feature of this temple was that a portion of it served as place of refuge *(ancinan pukalitam)* in accordance with Jaina precepts. Even as late as the 15th century A.D. in the Vijayanagar period, there was a Jaina temple here under the name of Nayanar Vijayanayakar (**ARE.** 449 of 1937-38). And now the discovery of a Tamil -Brahmi inscription in the nearby hill pushes back the antiquity of Jainism at Jambai to at least the beginning of the Christian Era.

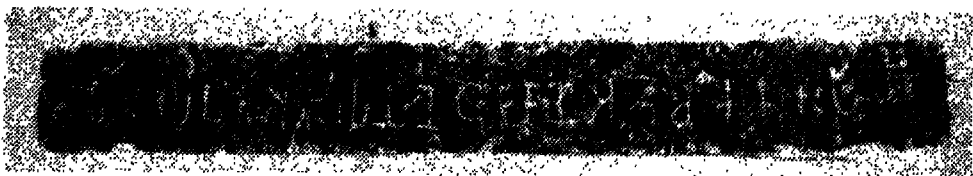
### TAMIL-BRAHMI INSCRIPTION

Selvaraj of the Tamilnadu State Department of Archaeology discovered a Tamil-Brahmi inscription in the hill near Jambai in 1981. It is a pity that this important inscription has remained unpublished except for a couple of newspaper articles written by R. Nagaswamy soon after the discovery. On a rocky outcrop (Pl. 4) one km. to the east of Jambai are two natural caverns locally known as Dasi madam and Sanyasi madam. The former is a deep cavern, facing south with a narrow entrance (Pl. 5). There is no drip-line on the brow of the cavern above the entrance. However there are post-holes indicating the former existence of temporary structures when the cavern was occupied. There is a large high boulder with a flat

*Pl.4 Hill with Caverns, Jambai (South Arcot Dt ).*

*Pl.5 Cavern with Tamil-Brahmi Inscription, Jambai.*

top inside the cavern which probably served as the bed or at least as a seat for the monk who resided here.

In December 1991 the top soil which covered the rock floor of the cavern was removed to see whether there are any rock beds on the floor. None was found. However when the operation was repeated in the nearby cavern (Sanyasi madam) two large beds were uncovered on the rock floor indicating Jaina occupation of the caverns. The Tamil-Brahmi inscription is engraved in one line on the rear rock-wall

Pl.6 Tamil-Brahmi Inscription. Jambai (c. 1st century A D )

inside the first cavern (Ink-impression in Pl. 6). The inscription is neatly engraved and in an excellent state of preservation being fully protected from the vagaries of weather by the depth of the cavern.

**TEXT AND TRANSLATION:**

**satiyaputo atiyan netuman anci itta pali**

Cave-shelter *(pali)* gifted by *(itta)* Atiyan Netuman Anci, the Satyaputra *(satiyaputo)*.

**LANGUAGE:** The inscription is in Tamil as shown by the words *itta* and *pali* and the *-an* endings of personal names. However the inscription commences with the title *satiyaputo* written in Prakrit. Another unusual feature is the erroneous use of dental *n* in lieu of the alveolar *n* in the final postion of the names spelt as *atiyan* and *netuman*.

It is however unfair to question the 'authenticity' of the inscription on these grounds as some epigraphists have sought to do. The use of a Prakrit grammatical expression in another Tamil-Brahmi inscription is now attested by the recently discovered Mettupatti inscription discussed above. As Tamil epigraphists know, incorrect use of the dental *n* for the alveolar *n* is not at all uncommon in Tamil inscriptions. The recent discovery of rock beds from another nearby cavern on this hill confirming the Jaina occupation of the site should set at rest any lingering doubts about the authenticity of this very important Tamil-Brahmi inscription.

**SCRIPT:** The inscription is written in the Tamil-Brahmi script as shown by the presence of the special character *l* in the word *pali*. However the Brahmi letter *sa*

is used in Prakrit expression *satiyaputo*. While the earlier Tamil-Brahmi inscriptions employ the long *i* symbol for the short *i* sound, the present record uses the long *i* symbol for the long vowel.

**ORTHOGRAPHY:** The orthography of this inscription is different from that of the Mettupatti record noticed above and is in TB-II style. Thus *a-ti-ya-na* should be read as *atiyan* and so on.

**CHRONOLOGY:** I agree with R. Nagaswamy who has suggested first century A.D. as the most probable date of the Jambai inscription.

**CONTENTS:** The inscription records the endowment of a cave-shelter by the chieftain Atiyan Netuman Anci who sports the title Satiyaputo. The name of the recipient of the gift is not mentioned.

**Satiyaputo:** The occurrence of this significant title in the Jambai epigraph has settled once for all the longstanding controversy over the identity of *satiyaputo* mentioned by Asoka in the Second Rock Edict at Girnar, where the name occurs along with *Coda* (Chola), *Pada* (Pandya) and *Ketalaputo* (Keralaputra). The suggestion made by Burrow and K.G. Sesha Ayyar on linguistic grounds equating *satiya* with Tamil *atiya* and *puto* with *makan (man)* has now been vindicated with the present discovery of the title *satiyaputo* in an inscription of Atiyan (referred to as Atiyan or Atiyaman in the Tamil Sangam literature).

**Atiyan Netuman Anci:** The donor of the cave-shelter. The inscription gives the name of his clan *(Atiyan)*, of his father (*Netuman*) and of himself *(Anci)*. This clear statement enables us, for the first time and with absolute certainty, to identify a chieftain mentioned in the Tamil Sangam literature with a personage figuring in a Tamil-Brahmi inscription. With the exception of the three crowned kings (Cholas, Cheras and Pandyas), Atiyan Netuman Anci is the most celebrated hero of the Sangam Age with a large number of poems on him by many famous Tamil poets. The Atiyar were an ancient Tamil lineage ruling from Tagadur (modern Dharmapuri). Their ancestors are reputed to have introduced sugarcane cultivation in the Tamil country. Anci is said to have conquered seven famous chieftains in a battle. He took Kovalur (modern Tirukkoyilur near Jambai) from Malayaman, the local chieftain. The historicity of this event is confirmed by the present inscription recording an endowment very near the city he conquered. Probably the donation was made to comemmorate the victory.

One of the famous legends connected with Anci is that when he was presented with a miraculous myrobalan fruit *(nelli)* which would confer immortality on the person consuming it, he chose to give it away to the poetess Avvaiyar as her longevity would be more beneficial for the public good. Anci was not only a great warrior but also a liberal patron whose portals always remained open for the poets. Finally Anci met with a heroic death when he fell fighting Peruncheral Irumporai, the Chera king, who took Tagadur from him. Incidentally this Irumporai is most probably one of the kings mentioned in the two Pugalur Tamil-Brahmi inscriptions ***(CTBI.*** 56-57).

**Pali:** Same as *palli* of the later inscriptions. It means literally 'a place for sleeping' and originally referred to the rock-beds in the cave-shelters. By extension the word came to mean a Jaina monastery or temple.

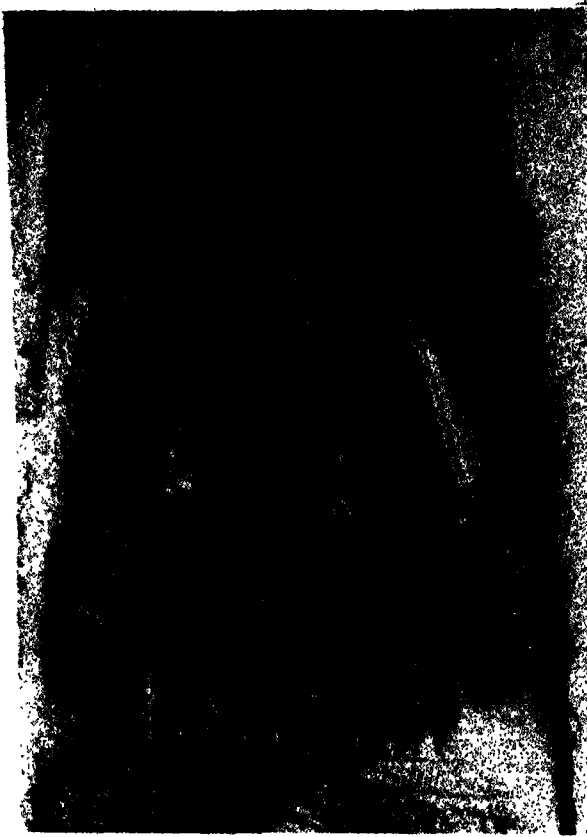
## III. TONDUR (Gingee Taluk, South Arcot District)

**SITE:** Tondur village is 19 kms. north-east of the town of Gingee (Chenji). A number of Jaina families still live in Tondur and the neighbouring village of Agalur. Both these villages were important Jaina centres in the medieval period.

There are two Jaina inscriptions at Tondur belonging to 8-9 centuries A.D. One of them in the sixth year of Dantivarman refers to a local chieftain's offerings to Bhatari of the temple in the village ***(ARE.*** 283 of 1916). Another inscription in the third year of Parantaka Chola ***(ARE.*** 83 of 1934-35) refers to the local Jaina shrine called Valuvamoli-p-perumpalli and to the Jaina teacher Vaccirasinga Ilam Peruman Adigal.

There are two Jaina inscriptions at Agalur also assigned to 8-9 centuries A.D. One of them inscribed in the 50th year of Pallava Nandivarman II refers to an endownment to the *bhatarar* (in the local Jaina temple) by a chieftain named Kampaiyan. Another inscription nearby informs us that Kampaiyan destroyed Tondur under the orders of Vijayaditya (probably a Bana chieftain) and fell in the battle ***(ARE.*** 258-259 of 1968-69).

### TAMIL-BRAHMI INSCRIPTION:

On a hillock about 1.5 kms. south of Tondur, there are three natural caverns with rock-beds locally known as Pancha Pandavar Padukkai. One of these caverns has seven beds and another has two beds, but neither has any inscription

Pl.7Parsvanatha Image inside the Cavern in Tondur (South Arcot Dt.).

or sculpture. The third cavern called Panchanampadi, named after the crude footholds cut into the sloping rock leading to it, has three rock-beds on the floor and a bas-relief image of Parsvanatha on a rock wall assigned to the 8th century A.D. (P1. 7).

Though the existence of the rock-beds and the sculpture has been known for a long time, the Tamil-Brahmi inscription in this cavern was discovered only in 1991 by M. Chandramurthy of the Tamilnadu State Department of Archaeology. A preliminary newspaper article on the discovery has been published by Natana Kasinathan. The inscription is engraved in two lines on the sloping rock-floor just outside the cavern of Parsvanatha. The inscription is exposed to sunlight and rain and has worn very thin, but can still be made out with effort. (Ink-impression in Pl. 8).

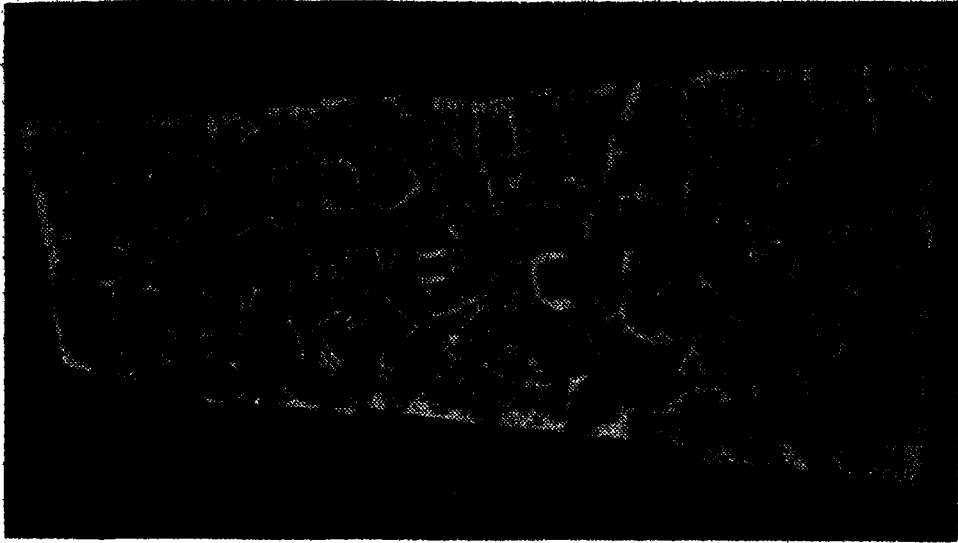
**TEXT AND TANSLATION:**

***L.1*** ***elankayipan eva akal ur-aram***

***L.2*** ***moci ceyita atitanam 3***

L. 1 Endowment *(aram)* [by the village] of Akalur at the bidding of *(eva)* Elankayaipan.

L. 2 3 beds *(atitanam)* made by Moci.

**Language:** The language of the inscription is Tamil. A noteworthy feature is the occurrence of sandhi in *Elankayipan (Elam kayipan)* and *uraram (ur aram)*. However the name of the village Akalur is written as two separate words *(akal ur)*.

Pl.8 Tamil-Brahmi Inscription. Tondur (c. 3rd century A.D.).

The adjective *ila(m)*, 'younger, junior' occurs in the colloquial form *ela(m)*. *Kasyapa* and *adhishthanam* and written in the Tamil forms *Kayipan* and *atitanam* respectively.

**SCRIPT:** The script is Tamil-Brahmi at a late stage as seen from the evolved forms of letters like *pa, na* etc. The medial *-i* sign occurs in the earlier angular form as well as in the later cursive form. The letter *ra* is peculiarly written as in a mirror-reflection, an obvious instance of scribal error. A remarkable feature is the indication of the number three by a numeral comprising three horizontal parallel strokes. This is the only Tamil-Brahmi cave inscription discovered so far in which a numeral occurs. In the absence of the *pulli* marks, the orthography of the inscription is classified as TB-II style.

**CHRONOLOGY:** On palaeographical grounds the inscription may be assigned to the Late Tamil-Brahmi Period (about 3-4 centuries A.D.)

**CONTENTS:** The epigraph records that the village of Akalur made an endowment at the command of Elankayipan and that Moci made the three rock beds.

***Elankayipan:*** Almost certainly the Jaina monk who occupied the cavern, though he is not described as such in the inscription. A joint endowment by the whole village and the expression *eva*, 'at the bidding or command' reveals the great regard in which this monk was held.

***Akalur:*** Same as the modern village of Akalur (pronounced Agalur) lying next to Tondur. As mentioned earlier the village still continues to be a Jaina settlement.

***Aram*** **:** An endowment or religious gift. The present record is the earliest known instance of the occurrence of this word in Tamil inscriptions. (The earlier Mangulam Tamil-Brahmi inscriptions of about the second century B.C. employ the equivalent Prakrit expression *dhammam or dhamam* ***(CTBI. 1-2).***

***Moci*** : The name of the stone-mason who chiselled the beds, though he is not described as such in the inscription. The name Moci was borne by several persons recorded in the Tamil Sangam literature.

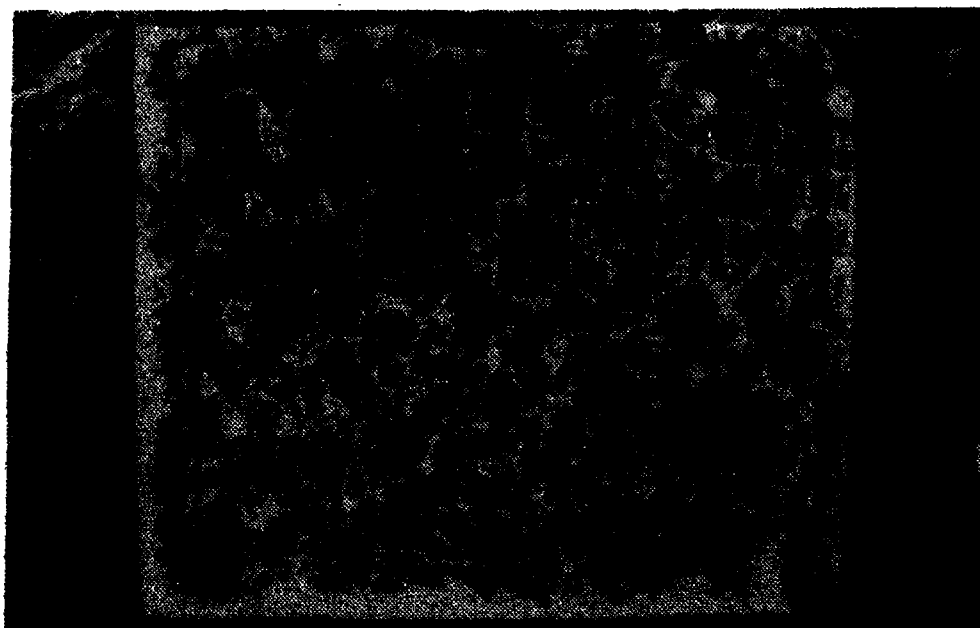
***Atitanam:*** The standard expression occurring in several Tamil-Brahmi inscriptions to denote the rock-beds (lit., seats) occupied by the monks. The present inscription referring to '*3 atitanam*', there being exactly three rock-beds in this cavern, proves that the term meant a rock-bed and not the whole of the rock-shelter, the latter being denoted by words like *urai, uraiyul, pali, palli* etc., in the Tamil-Brahmi inscriptions.

Pl. 9 Adukkankallu hill with Cavan, Neganurpatti (South Arcot Dt.)

## IV. NEGANURPATTI (Gingee Taluk, South Arcot District)

**SITE:** Neganurpatti is a small village 5 kms to the north of the town of Gingee (Chenji). About 1 km. to the west of the village and on the northern shore of a small lake called Sitteri, there is a remarkable formation of boulders stacked one on the top of another, locally known appropriately as Adukkankallu, 'stacked boulders' (Pl. 9). There is a small natural cavern here facing east. It has a low ceiling but good depth. There is no drip-line on the brow of the cavern. There is just one bed inside the cavern chiselled on the rock floor. In front

of the cavern is a circular water cistern scooped out of live rock. The cistern gets filled up in the rainy season by overflow from the lake. A remarkable feature is the existence of five small paintings done in white pigment on the ceiling of the cavern. These depict the figures of four men, one of them an archer, and two of them with upraised hands, and a woman. The paintings belong to the Megalithic Period and may be dated to about the first half of the first millennium B.C.

**TAMIL-BRAHMI INSCRIPTION:** A Tamil-Brahmi inscription was discovered in this cavern very recently (1992) by S. Rajavelu of the Epigraphy Department of the Archaeological Survey of India and C. Veeraraghavan, a local school teacher. The inscription has not yet been published apart from a preliminary newspaper report announcing the discovery. The inscription is engraved on the southern side of the rock outside the cavern. With no drip-line to protect it from rain, it has worn very thin and the letters are seen only faintly. The inscription is in four

Pl.10 Tamil-Brahmi Inscription, Neganurpatti (c. 4th century A.D.)

lines contained within a rectangular border. (Ink-impression in Pl. 10.)

**TEXT AND TRANSLATION:**

***L.1. (siddham*) perumpokal***
***L.2. cekkanti taylyaru***

***L.3. cekkantanni ce-***
***L.4. yivitta palli***

Success *(siddham)*. Cave-shelter *(palli)* caused to be made *(ceyivitta)* by Cekkantanni, mother *(tayiyaru)* of Cekkanti of Perumpokal. (* by symbol.)

**LANGUAGE:** Tamil. The influence of Kannada language is seen in the form *tayiyaru,* for Tamil *tayar,*'mother'.

**SCRIPT:** Late Tamil-Brahmi. Many of the letters like *ka, ya, ra,* and *ta,* have *rectangular* 'serifs' (headlines) on the top. *ka* with slightly curved horizontal line, *pa* with equal limbs and *ta* exhibit later forms. The *-i* medial sign has become a semi-circular curve to the left. The inscription follows the TB-III orthographic style employing the *pulli,* 'dot' above or to the right of many (but not all) basic consonants. The peculiar reversal of *l* as in mirror-reflection is due to a scribal error.

**CHRONOLOGY:** The inscription belongs to the end of the Late Period of Tamil-Brahmi and may be assigned to about the end of the fourth century A.D.

**CONTENTS:** The epigraph records the gift of a rock-shelter *( palli)* by Cekkantanni, the mother of Cekkanti belonging to the village of Perumpokal.

**Symbol for Siddham:** Very faintly seen at the commencement of the inscription and could be mistaken for a natural depression in the rock. If the proposed identification is correct, this is the only known occurrence of the symbol in Tamil inscriptions.

***Perumpokal:*** Name of a village. The village may probably be identified with the modern village of Perumpokal about 5 kms. south of the cavern.

**Cekkantanni and Cekkanti:** Names of the donor of the cavern and her daughter respectively. The expression Cekkantanni is probably to be split up as Cekkanti (name) and *anni,* honorific suffix for an elder woman (not to be understood in the literal sense of 'elder brother's wife' in this context). If this is indeed the case, we have to presume that the mother and her daughter had the same name, not a very unusual phenomenon.

The names ending in *kanti* are interesting. According to the ***Cutamani Nikantu,*** *kanti* and *kavunti* are terms denoting a Jaina nun. According to an old Tamil tradition, Kantiyar was a poetess who interpolated as many as 450 verses in the Tamil Jaina epic ***Civakacintamani.*** The expressions *kanti* and *kantiyar*

frequently occur in Kannada inscriptions where they refer to Jaina nuns. This is the first time this term has been found in a Tamil-Brahmi inscription. However, it is a moot point whether the two *kantis*, mother and daughter referred to in the present inscription, were nuns or lay devotees. The interpretation suggested here is provisional and the question requires further study in the light of Jaina monachist tradition.

The symbol for *siddham*, the form *tayiyaru* and the names ending in *kanti* clearly indicate interaction with Jainism in Karnataka in this period.

***Palli*** : Cave-shelter. This is the only occurrence of this form so far known in a Tamil-Brahmi inscription. The earlier Tamil-Brahmi inscriptions have the form *pali*. In later Tamil inscriptions *palli* is the standard term for Jaina monasteries and temples.

## ACKNOWLEDGEMENTS

The present study is part of a larger project undertaken by me as a National Fellow of the Indian Council of Historical Research to compile a revised and enlarged Corpus of the Tamil-Brahmi Inscriptions. I thank Dr. K.V. Ramesh, former Director of the Epigraphy Department, Archaeological Survey of india, Mysore, and Mr.Natana Kasinathan, Director, Tamilnadu State Department of Archaeology, Madras, and their colleagues for active co-operation and assistance during my field work. The photographs of the caverns and ink-impressions of the inscriptions published here are by the courtesy of the Tamilnadu State Department of Archaeology. I thank Mr. N.Mahalingam, Chairman, Sakthi Group of Companies, for providing transport to the remote sites and arranging for steel scaffoldings for close study and re-copying of the inaccessible cave inscriptions.

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❑ ❑ ❑

# VATARASANA SAGES IN VEDIC LITERATURE

Dr. Bhagchandra Jain Bhaskar.*

The Vedas have given a clear understanding that there were two major groups in the then existing society, one the Brahmanic system and the other Sramanic system. Both the groups were opponents to each other in different speculations over the nature of religion and universe. I need not submit the list of differences between these two groups[1], but intend to point out at outset that the Vatarasana sages were the spiritual leaders of the Sramanic system of the vedic period.

The present paper deals with the references to Vatarasana sages occurred in the main texts of the Vedas, Upanisadas and Puranas. Keith and other scholars have simply pointed out that they were naked sages [2], but did not detail them in their works. I will make my efforts here in brief to clarify the term in perspective of history and principles which may provoke the scholars to intensify their profound study in the direction.

As the general impression is that the Rgveda is the most ancient Vedic Text consisting of 1028 Suktas divided into ten Mandalas. The substratum of the division connot be so easily decided. However, it has been placed into seven periods, i.e. Visvamitra, Bharadvaja, Kanva, Attri, Vasistha, Vamadeva and Sonaka Risis, and tried to make the order historical.

The Rgveda commences from the Gayatri Mantra of Gathiputra Vishvamitra. The concept of Yajna involving huge violence came into existence at the same time. That was opposed by a section of a group led by so-called Asuras and Vatarasana Munis. The Yajna-Devas were treated as ingredients of the God whereas the Asuras were those who opposed it by teeth and nail. They were highly supported by Raksas, Panis, and Dasyus. All these like-minded tribes assembled under the leadership of Asuras and started the clashes with Devas led by Indras. Such clashes are combinedly named as "Devasura-Sangrama" [3] in early literature. It may be mentioned here that both the Devas and Asuras are said to have been associated with Prajapati as sons. It is also remarkable that the Avesta recognises Devas as Daityas and Asuras are honoured by the term "Ahuramajda" (Great Asuras).

According to puranas, Aditi, one of the wives of Prajapati delivered a son called Aditya and the other his wife Diti gave birth to another son Daitya. Both the sons started the clashes over the concept of Yajna. Those who opposed the nature

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of Yajna and its leader Indra had ulitmately to leave Sapta-Sindhu province and fled to Iran. The concept of Yajna was also rather changed to Adhvara (Yatra dhvara-Himsa- na bhavati). This indicates that at the initial stage, both the groups were belonging to Iksvakuvamsa originated by Prajapati or Rsabhadeva, the First Tirthankara of Jainas. During the same time, Devasrava and Devavrata were the Rsis of Bharatakula related to Bharata Cakravarti, the son of Rsabhadeva. Those Rsis could be considered as tantamount to Vatarasanas[4]. The Bharatadvaja period started from this point when Panis, Raksasas, Kesis, Vatarasanas and Hiranyagarbhas were very much popular in the society. The foremost reference to Vatarasana Munis occurred in the tenth Mandala of the Rgveda as follows:-

केशग्निं केशी विषं केशी विभर्ति रोदसी।
केशी विश्वं स्वर्दृशे केशीदं ज्योतिरुच्यते।।1।।
मुनयो वातरशना: पिशङ्गा वसते मला।
वातस्यानु धाजिं यन्ति यद्देवासो अविक्षत।।2।।
उन्मदिता मौनेयेन वातां आ तस्थिमा वयम्।
शरीरेदस्माकं यूयं मर्तासो अभिपश्यथ।।3।।
अन्तरिक्षेण पतति विश्वा रूपावचाकशत्।
मुनि र्देवस्य देवस्य सौकृत्याय सखा हित:।।4।।
वातस्याश्वो वायो: सखाथो देवेषितो मुनि:।
उभौ समुद्रावा क्षेति यश्च पूर्व उतापर:।।5।।
अप्सरसां गन्धर्वाणां मृगाणां चरणे चरन्।
केशी केतस्य विद्वान्सखा स्वादुर्मदिन्तम:।।6।।
वायुरस्मा उपामन्थत्पिनष्टि स्मा कुनन्नमा।
केशी विषस्य पात्रेण यद्रुद्रेणापिबत्सह।।7।।

This reference indicates the following two main points:-

1) Keshin was an enlightened person bearing a light of knowledge (Sarvajna).

2) Vatarasana Munis were the followers of Kesin. They achieved the highest point of knowledge (Sarvajnata) and used to follow the Right Conduct.

**Kesin:**

The Satpatha Brahmana (11.8.4.6) refers to a group of people who used to follow Kesin as a spiritual leader. This is supported by Jaiminiya Upanisada, Kausitiki Brahmana, Taitiriya Samhita etc. This great Kesin Devata must be the same personage who is said to be Rsabhadeva or Hrasikeso of Jinasena (Stavanarho

Hrsikeso-Sahasranama). Srimadbhagwat Purana refers to him as Prakirnakeshin (5.28). The Rgveda says that Rsabhadeva was so great man that everyone bows to him [6]. There are so many other references also which indicate his contribution to the society.

**Vatarasana Munis.**

Vatarasana Munis were the followers of Kesin. They were omnicient and followers of Right conduct. The Taittireya Aranyaka (1.23.2; 1.24.4; 2.77.1) mentions them as Risis. They were follower of nakedness (digvasatva or Digambaratva). Jinasena applauds him by saying -

दिग्वासा वातरशनो निग्रन्थेशो निरम्बर: ।
निष्किञ्चनो निराशंसो ज्ञानचक्षुरमोमुह: ।।
तेजाराशिरनन्तौजा ज्ञानाब्धि: शीलसागर: ।
तेजोमयोऽमितज्योति र्मूतिस्तमोऽपह: ।।[7]

The Lingapurana directs that everyone should bow to Digvasi Munis daily (Namo Digvasase nityam, 22.1). It further says that none should criticise them:

न निंद्येतिनं तस्मा दिग्वाससमनुत्तमं ।
बालोन्मत्त विचेष्टं तु मत्परं ब्रह्मवादिनम् ।। २३.५
भस्मव्रतश्च मुण्डाश्च व्रतिनो विश्वरूपिण: ।
न तान्परिवदेद्विदान् न चैतान्नभिलंघयेत् ।।
न हर्सन्नाप्रियं ब्रूयादमुत्रेह हितार्थवान् ।
यस्तान्निन्दति मूढात्मा महादेवं स निन्दति ।।
यस्त्वेतान्पूजयेन्नित्यं स पूजयति शंकरं ।
एवमेष महादेवो लोकानां हितकाम्यया ।। २३.९-१०
नग्ना एव जायन्ते देवता मुनयस्तथा ।
ये चान्ये मानवा लोके सर्वे जायन्त्यवासस: ।।
इन्द्रियैरजितैर्नग्नो दुकूलेनापि संवृत: ।।
तैरेव संवृतैर्गुप्तो न वस्त्रं कारणं स्मृतम् ।। २४.१३.१४

The Visnupurana refers another event in which it is said that Lord Vishnu deputed Maya-moha to overthrow the Digambara Munis from their conduct:

ततो दिगम्बरो मुण्डो बर्हिपिच्छधरो द्विज ।
माया-मोहो असुरान् श्लक्षणमिदं वचनमब्रवीत् ।।२ ।।
तपस्याभिरतान् सोऽथ माया-मोह महासुरान् ।
मैत्रेय ददृशे गत्वा नर्मदातीरसंश्रितान् ।

कार्यमेतदकार्यं च नैतदेवं स्फुटं त्विदं।
दिग्वाससामयं धर्मो धर्मोऽयं बहुवाससाम्।।
इत्यनेकान्तवादं च माया-मोहेन नैकधा।
तेन दर्शयता दैत्यास्स्वधर्मं त्याजिता द्विज।।
अर्हन्नेतं महाधर्मं माया-मोहेनते यत:।
प्रोक्तास्तमाश्रिता धर्ममार्हतास्तेन तेऽभवन्।। १८.९.१२

The Padma Purana goes to another extent. It says that The Arhates, Daityas and Asuras converted the Vaidikas and Vaidikas used to bow them. Finally they describe the nature of Jainism in appreciative way:-

अर्हध्वमामकं धर्मं माया-मोहेन ते यत:।
उक्तास्तमाश्रिता धर्ममार्हतास्तेनाभवन्।।
त्रयीमार्गसमुत्सृज्य माया-मोहेन तेऽसुरा:।।
करितस्तन्मया ह्यासंस्तथान्येतत्प्रबोधिता:।।
तैरप्यन्ये परेतैश्च तैरन्योन्यैस्तथापरे।
नमो अर्हते चेति सर्वे संगमे स्थिरवादिन:।। ७.१२०-१२६
अर्हन्तो देवता यत्र निर्ग्रन्थो दृश्यते गुरु:।
दया चैव परो धर्मस्तत्र मोक्ष: प्रदृश्यते।। ३७.१७

The Upanisad tradition appears to prone more on Jainism. The Narada Parivrajakopanisad describes the nature of Digambaratva as follows:

पाणिपात्रं चरन्योगी नासकृद् भैक्षमाचरेत्।
तिष्ठत्भुज्याच्चरन्भुज्यान्मध्ये नाचमनं तथा।।
अयाचितं यथा लाभं भोजनाच्छादनंभवेत्।
परेच्छा च दिग्वासा: स्नानं कुर्यात् परेच्छया।। ५.३१
मुनि: कोपीनवास: स्यान्नग्नो वा ध्यानतत्पर:।
एवं ज्ञानपरो योगी ब्रह्मभूयाय कल्पते।। ४.३१
कटिसूत्रं च कोपीनं दण्डं वस्त्रं कमण्डलुं।
सर्वमप्सु विसृज्याथ जातरूपधरश्चरेत्।। २.७१

These are few references which indicate the nature and its extent of Vatarasana Munis found in the Vedic literature. The words like Dhrtavrata, Vrsabha, Aristanemi, Dasyu, Pisanga, Pani, Paramesthin, Vratya, Asura, Raksasa, Digambara, Arhat, Jatarupadhara, Vitaraga, Jitendriya, Digvasas, Nagnas, Kaivalya, Nirgrantha are available in the Vedic Texts which depict the nature of Jainism as understood by Vedic Acharyas.

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2. Vaidika Kosha, p. 473.
3. Devasura Sangrama, Harivamsa Purana, 22-25 chapters; Vayu Purana. 59-67 chapters.
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# राजस्थानी लोकभाषा में ऋषभदेव

## - डा० महेन्द्र भानावत*

राजस्थानी लोकभाषा में ऋषभदेव की विचारणा और चिंतारणा कई रूपों में रही है। जैनों के प्रथम तीर्थंकर के रूप में जहां भगवान ऋषभदेव की विशिष्ट पूजा-अर्चना, मान-मनौती और आग्रह-याचना के प्रसंग मिलते हैं वहां लोक जीवन में लोक देवता के रूप में इनकी धरपना के कई पक्ष उद्घाटित हुए पाये जाते हैं। विभिन्न स्तुतियों, स्तवनों, स्तोत्रों, सज्झायों, विनतियों, बीसियों, चौबीसियों, सिलोकों, ढालों, सपनों, तवनों, भजनों, लावणियों तथा रासों के माध्यम से भगवान ऋषभदेव की विविध-रूपा वन्दना के बहु आयामी स्वरूप को लोकमंगलकारी परसना देकर राजस्थानी लोक अपनी अभिव्यक्ति में अभिभूत हुआ लुललुल पड़ता है।

इस लोक ने, ऋषभदेव के आलोक को लोकगीतों के माध्यम से तो लोक चेतना को मुखरित किया ही, प्रकृति और पर्यावरण के हवा, पानी, जंगल, पहाड़, घाटे, घाटी और गुफा धूणियों तक को प्रदीप्त किया है। अपने आत्मानुशासन को धर्म और अध्यात्म का ध्वज देकर भक्तों और भगतों ने ऋषभदेव की ही शरण पकड़ी है। यही शरण उनकी तरण तारण दुःख निवारण बनी है। प्रभातियों और बधावों के माध्यम से सूरज की साक्षी में ऋषभदेव की अभ्यर्थना ने आत्मशुद्धि का कायाकल्प देकर भोग से योग का आत्मरस दिया है।

अन्य कोई महापुरुष, कोई देवता, कोई जिनेश्वर, कोई लोकेश्वर इतना आदरित और रूपान्तरित नहीं हुआ जितना ऋषभदेव हुए। ब्रह्मा के रूप में इसके चोपड़े बांचे गये हैं तो विष्णु के रूप में भी इसके मंगलाचार गाये गये हैं । महेश के रूप में भी इसकी मनुहारें बखानी गई हैं तो आदम के रूप में भी इसकी ओकरवाण दी गई है। देवों में देव है तो यह। कृषि का देवता है तो यह। भूमि का भोमिया है तो यह। दिन का करणहार है तो यह। यही जिनवर है। यही आदीश्वर है। यही दीनानाथ और करुणाकर है। ऋद्धि-सिद्धि का दातार भी यही है इसीलिये यह रकमनाथ है और केसर प्रिय होने के कारण इसे केशरियानाथ एवं केसरिया लाल की लोकप्रियता मिली है। आदिवासियों में अपने वर्णानुरूप काला शरीर होने के कारण यह कारिया बाबा अथवा कालिया देव के नाम से ही सर्व व्याप्त हैं । इधर मेवाड़ के धुलेब कस्बे में देश का जाना माना ऋषभदेव जी का तीर्थ स्थल होने से धुलेनधणी के रूप में भी इनकी बड़ी मानता है। केसरिया नाथ की असीम लोकप्रियता से धुलेब कस्बे को गौणकर इस स्थान का नाम भी ऋषभदेव अथवा केसरिया जी हो गया है। धुलेब जैसे इतिहास और पुरातत्व के अध्ययन में जा सिमटा है।

प्रारंभ में यहां जिनालय था। यह कब अस्तित्व में आया कुछ नहीं कहा जा सकता। चौदहवीं-पंद्रहवीं शताब्दी में इसका जीर्णोद्धार हुआ। पूरे देश में यही एकमात्र ऐसा मंदिर है जहां सब जात-पात और धर्म समुदाय के लोग श्वेताम्बर-दिगम्बर जैन, वैष्णव, शैव, भील, एवं पिछड़े प्रतिमा पूजन-अर्चन करते हैं। प्रतिमा पर कोई लेख नहीं होने के कारण इसकी प्राचीनता के संबंध में कई कथा-किंवदंतियां हैं।

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* ३५२, श्रीकृष्ण पुरा, उदयपुर-३१३००१ (राज०)

ऋषभदेव के चरणों में भक्तों की भीड़ बराबर बनी रहती है। कोई कार्यसिपर मनौती करने आते हैं तो कोई अपने आंगन में पूत की लालसा लिये नूतने आते हैं। देवता सबको देखता है। सबकी सुनवाई करता है। एक बार तो एक तीन वर्ष के बालक के बराबर केसर तोल कर ही चढ़ा दी गई थी। कई लोग चाड्ल्ये उतरवाने के लिए भी अपने बेटे को लिए आते हैं। चाड्ल्ये उतरवाने की बोलमा (मनौती) बोली होती है। जब संतान हो जाती है तो पहली बार भगवान के दरबार में ले जाकर बालम के चाड्ल्ये उतरवाये जाते हैं कारण कि वह संतान ही इसी देवता की दी हुई होती है। और ऐसी मनौती बोली हुई रहती है। राजस्थान में ऋषभदेव जी के सर्वाधिक मंदिर हैं। जैसलमेर के लोद्रवा में संवत् दो का प्राचीन मंदिर है जहां की प्रतिमा आज भी पूजान्तर्यत है।

ऋषभदेव के यशोगान में कइयों ने अपनी आत्मीय भावनाओं की अभिव्यक्ति दी है। मुनि आसकरण, गज मुनि, आचार्य अमोलक ऋषि चंद्र कुशल, घेवर, चौथमल, नवलमल, गजेन्द्र, तेज विजय, रोड कवि जैसे कई सुनाम हैं किन्तु इनसे अधिक तो वे नाम हैं जो अनाम बने हुए हैं मगर जिनके गीतों की गंगाएं अनवरत लोक समूह को पावन कर आत्मोद्धार की राह दे रही हैं। "बोल-बोल आदेश्वर व्हाला कांई थारी मरजी रे म्हांसूं मूंडे बोल" पद हजारो हजार कंठों पर बहकर सब ओर गूंजित हैं। नियमित रूप से ऋषभदेव का सुमिरण जहां पापों का नाश कर जीवन को शुद्धि देता है वहां जन्म -जन्मान्तर के आवागमन से भी मुक्ति दिलाता है। कई लोग प्रतिदिन सोने से पूर्व और प्रात: उठने पर त्रिदेव नमन के रूप में - "ऋषभदेव रक्षा करो। शांतिनाथ साता करो। पारसनाथ पार उतारो। दु:ख दर्द दूर करो " नाम से माला फेरते हैं। आदिवासी समुदाय में तो कालिये बाबा की आण चलती है। इसका सौगन दिलाकर आदिवासियों से सत्य वचन प्रकटाये जाते हैं। कोई आदिवासी अपने इस देवता की साक्षी लेकर झूठ नहीं बोलेगा।

असीम लोकश्रद्धा के धनी ऋषभदेव अवसर्पिणी युग के प्रथम शासक, प्रथम शिक्षक, प्रथम श्रमण और प्रथम तीर्थंकर थे। असि, मसि और कसि (कृषि) से जुड़ी सर्व कला, संस्कृति, विद्या, व्यापार और आचार-विचार उन्हीं की देन हैं । उन्होंने मनुष्य को धर्म का मर्म, जीवन का मर्म एवं कर्म का मर्म बताया और पुरुषार्थ का पौरुष समझाया । वे मानव सभ्यता और उससे जीवन सरोकारों के सिद्धात्मा थे। उन्होंने "भोग प्रधान वातावरण में जीने वाली मानवजाति को पुरुषार्थ एवं कर्मयोग का संदेश दिया। श्रम और संयम का मार्ग दिखाया। अक्षर बोध दिया। वर्णमाला सिखाकर ज्ञान का द्वार खोला। लेखन, संगीत, नृत्य, कृषि और पाक-विद्या सिखाई। परस्पर प्रेम, सद्भाव, आत्म-रक्षा, सुरक्षा संस्था की कला के साथ शस्त्र और युद्धकला का ज्ञान कराया। इसी कारण आज संपूर्ण मानव जाति आदीश्वर बाबा के रूप में उनका स्मरण करती है।" (केवल मुनि)

ऋषभदेव ने कहा बहुत कम । किया बहुत ज्यादा। सर्व समृद्धि का सुख भोगने वाले ऋषभदेव अचानक अकिंचन बन गये। त्यागी विरागी से वीतरागी बन गये। सबके सनाथ बने भगवान स्वयं के लिए अनाथ बन सर्वतोभावेन आदिनाथ बन गये। किसी को कुछ नहीं कहा। न धर्म की बात कही, न श्रमण की बात कही। न त्याग की बात कही, न तपस्या की बात कही। बावजूद इसके चार हजार राजन्य पुरुष उनके अनुगामी बन गये। सब कुछ छोड़ दिया और जैसा ऋषभदेव करते रहे, उनके देखादेख वे भी करते रहे। भूखे-प्यासे-तपते-ठिठुरते असह्य कष्टों की यातना भोगते रहे। इतने प्रभाव वाला, बिना कुछ उपदेश दिये समृद्धि भोगियों को सर्वरूपेण त्यागी बनाने वाला विश्व-इतिहास में कोई और पुरुष नहीं हुआ।

धर्मस्थानको में तीर्थंकरों की स्तुतियों में महिलाओं के ठाठ का क्या कहना। तीर्थंकरों की चौबीसियां और स्तवन

गाकर वे फूली नहीं समाती हैं । सपनों के रस में गर्भवास में तीर्थंकरों की माताओं को आने वाले स्वप्नों के कई गीत लोक की महत्वपूर्ण धरोहर बने हुए हैं । एक सपने का भाव देखिये जब बालजन्म पर कैसा कितना हरख उमड़ छलकता है - "आंगण ओवरिया चुणावो । नारियलों से नींव भराओ । दाई बुलाओ जो तीर्थंकर को झेले । सोने के छुरी से उसका नारा मोराओ । रूपों की कुंडियो में स्नान कराओ । रानी के आंगन सास बुलाओ जो बालक को पटरी झेले । जोशी बुलाओ जो बालक का नाम निकाले । ढोली बुलाओ जो ढोल बजाये । सेवक बुलाओ जो भालर बजाये । भुआ बुलाओ जो मंगल गाये । कुम्हार बुलाओ जो कलश लाये । सुहागिन से सूरज पूजाओ । हौज खुदाओ । आरती उतरवाओ । झलमा पूजाओ । ढोल्या ढराओ । पगल्या मंडाओ । "

देव पूजा के लिए पूजा का थाल लिये महिलाएं खड़ी हैं। कब दरवाजा खुले। पट खुलें और देवता के दरसण हों -

"सामी कदकी ऊवी रे कदकी खड़ी रे दरवाजे
तोईनी खोल्या द्वारा रे
सामी पांव पूजण दोनी मुख देरवण दोनी
म्हैं दूरी सूं आयाजी।"

(हे स्वामी ! कब से तुम्हारे द्वार पर खड़ी हैं तो भी दरवाजा नहीं खुला है। स्वामी पांव पूजने दो। मुंह देखने दो। हम बहुत दूर से आई हैं। )

ये सपने विवाह पर चाक नूतने के दिन से लेकर विवाह होने तक प्रतिदिन प्रातः गाये जाते हैं। पर्यूषण के दिनों में तो मुख्य रूप से इनका गाना होता है। इनका गाना बैकुंठ पाना और नहीं गाना अजगर का अवतार पाना है। इन्हें गाने वाली को अखंड सौभाग्य की प्राप्ति, जोड़ने वाली को झूलता हुआ पुत्ररत्न और रोग-शोक से मुक्ति तथा ज्ञानावरणीय से लेकर अन्तराय तक के आठों कर्मों से छुटकारा हो तो कौन इन्हें गाने गवाने से चूक देगा।

सपनों ही से जुड़े गीत आदिवासी महिलाओं में भी प्रचलित हैं। इन सपनों में ऋद्धि-समृद्धि नहीं है। सोने चांदी और रत्नों की माया नहीं है। फलीफूली बाड़ी और खेती है जिस पर उसका पूरा परिवार आश्रित है:-

"सूंतीने सपनु आव्यु म्हारी सैयोर
सपना में रकमनाथ जोया म्हारी सैयोर
रकमनाथ ने पारै तो वाड़ी म्हारी सैयोर।"

एक अन्य गीत में ऋषभदेव को सुमिरते-सुमिरते छोटी बोर वाली बालकी जवान हो गई है -

"कूड़ा कनारे केवड़ो केसरियालाल
बोरियं ने परनार बणी है जुमणिमाल
नानीक हती सेलड़ी केसरियालाल"

प्रातः केसरियालाल को याद करने से दिन कमाई वाला निकलता है। गृहस्थी का पेट पलता है। इस दृष्टि से केसरिया नाथ का स्मरण रोजी रोटी देने वाला है। प्रभाती की पंक्ति है -

"दांड़ो उग्यो रे, केसरिया। ने शरणै के वांणु लो भले वाणिया।"

ऋषि लालचंद, विनयचन्द, धर्मसिंह की लिखी चौबीसियां तीर्थंकरों की जीवन लीलाओं की परिचायक हैं । इनमें राम के प्रति तुलसी का जैसा समर्पण भाव("राम सौं बड़ो कौन है? मोसौं कौन छोटो? राम सौं खरो है कौन मोसों कौन छोटो?") देखने को मिलता हैं। उदाहरण के लिए -

प्रात: उठ चौबीस जिनन्द को सुमिरण कीजे भाव धरी ।।टेक।।

(अ) रिषभ अजित संभव अभिनंदन सुमति सुमति दो कुमति हरी।
पद्‌म सुपास चन्दा प्रभु ध्यावो पुष्पदंत हव्या कर्म अरी।।
तुम सम नहिं कोई तारक दूजो दृढ़ निश्चय मन मांही धरी।
त्रिलोक रिख कहै जिम तिम करीने मुक्तिश्री यो मेहर करी।।

(ब) श्री जिन मुझने पार उतारो प्रभु म्हैं चाकर चरणां रो।।टेक।।
रिषभ अजित संभव अभिनंदन निरंजन निराकारी।
सुमति पदम् सुपारस चंदा प्रभु मेट्या हैं विषय विकारी।।
अधम उधारण परम पदारथ अजर अमर अविकारी।
दान शील तप भावना भावो दया धर्म तत्व सारो।।
ऋषि लालचंद इण पर विन वे म्हारो करो निस्तारो।।

(स) ऋषभनाथ कू रंग हैं जीत्या जग जरूर।।
भई हार दूरजण तणी काटी फौज करूर।।
काटी फौज करूर आदि अरिहंत देव हैं।
लागत प्रतिपल पांव जगत सहु करत सेव हैं।।
कहै रोड़ कर जोड़ धन हैं पिता मात कूं।
जीत्या जंग जरूर रंग हैं ऋषभनाथ कूं।।

* * *

एक बात तो अजब तुमहारी हूं जांणू तू धन काला।
तेरा नाम से टूटे बेड़ियां र टूटे लोह का ताला।।

केसरियानाथ की आंगी को लेकर उसके चमत्कार को लेकर कई गीत मिलते हैं । मेलों में दिन-रात राह चलते, झूलते, गाते नाचते केसरियानाथ की विरूदावली की झड़ी लग जाती है। आदिनाथ का लोहा सबने तो माना सो माना पर अंग्रेज राजा तक उसकी मनौती मानने को विवश हुआ है। आदिवासियों का एक गीत हैं जिसमें डगमगाती नाव देख अंग्रेज राजा कालाजी केसरियाजी को बड़े देव के रूप में याद कर के मनौती लेता है। जब उसकी नाव पार लग जाती है वह केसरियाजी आकर अपनी मनौती पूरता है चांदी के घोड़े चढ़ाता है -

"भूरेविया राजा। पूरव रे देसां नो है। दरिया वसोवस है। नाव तो नास करे है। भूरियो वसार करे है। कूण मोटे रो देव है। हाथ जोड़ी ने उबोरे । खम्मा घणी खम्मा है।। भारी मानता लेवे है। रूपां न घोड़ीला है। नाव तो लालवा लागी है। धूलेव आवी लागी है। घोड़ीला सड़ावे है।"

राजस्थान के शिल्प और स्थापत्य में भी ऋषभदेव की प्रतिका सर्वोपरि मिलती है। यहाँ अधिकतया ऋषभदेव तथा

पार्श्वनाथ के मंदिर मिलेंगे। जो मंदिर ध्वस्त हो रहे हैं उनमें प्रत्येक मंदिर की विग्रह पट्टिका पर ऋषभदेव-आदिनाथ की प्रतिमा मिलेगी। इससे स्पष्ट है कि धार्मिक कार्यों और विशेष अनुष्ठानों पर सर्वप्रथम सर्वाधिक ऋषभदेव का स्मरण तथा पूजा-प्रतिष्ठान शुभ शकुन तथा निर्विघ्न कल्याण रहा है। चित्तौड़गढ़ का सर्वाधिक प्राचीन स्तंभ 'कीर्तिस्तंभ' आदिनाथ को ही समर्पित है। इसके वक्ष भाग में चतुर्दिक आदिनाथ की प्रतिमाओं का उत्कीर्णन प्रत्येक जन का मोह, माया, मान, गुमान आदि का त्याग कर आत्मोद्धार के लिए जिन शासन की ओर प्रवृत्त होने की प्रेरणा देता है।

ऋषभदेव के मंदिरों के निर्माण और प्रतिष्ठा की कहानियां भी बड़ी दिलचस्प और लोक में शुद्धाचार की प्रतिष्ठा की भावना से अनुप्राणित हैं। जहां भी देखा कि निर्माणाधीन मंदिर की प्रतिष्ठा शास्त्रानुकूल नहीं हुई है, यतियों ने अपने मंत्रबल से उस मंदिर को ही वहां से उड़ाकर कहीं अन्यत्र जा पटका। ऐसे मंदिर या तो ध्वस्त हो गये या फिर जन विहीन उजाड़ रह गये। नारलाई (पाली) का यशोभद्र मंदिर, करेड़ा की बाबूड़ी मंगरी पर ध्वस्त प्राय ऋषभदेव मंदिर, गोमाता का जिनालय, पालोद का जिनप्रासाद तथा देलवाड़ा के एकाधिक प्रासाद यतियों के तपोबल की ही करामात बने हुए हैं।

जैन मत में साढ़े चौहत्तर शाह का वर्णन मिलता है उनमें आकोला (छींपों का चित्तौड़ जिला) का सूराशाह भी एक बड़ा वरेण्य था। उसने यति हजारी भोजक को अपना सिर काटकर दे दिया। यति ने उन्हें पुन: जीवन दान दिया और कहा कि यदि वह मंदिर बनावे तो मूर्ति वे ले आयेंगे। जब सूराशाह ने आकोला में जैन मंदिर बनाया तब प्रतिष्ठा के लिए मूर्ति यति हजारी भोजक कहीं से उड़ा लाया। यह प्रतिमा भगवान ऋषभदेव की थी। ऐसे ही भैंसड़ाकला (उदयपुर) का भींया या भैंसा शाह बड़ा नामी रही जिसकी परीक्षा से प्रभावित होकर एक यति आदिनाथ का मंदिर ही कहीं से उड़ा ले आया जो आज भी वहां मौजूद है। ऐसी मान्यता है कि ऋषभदेव तथा हरण्य गमेषी देवताओं की आराधना से जैन यदि मंदिरों को उड़ाने की विद्या में पारंगत हो जाते थे।

इसी आकोला के कवि मोहनलाल ने ऋषभदेव की आराधना में कई छंद स्तुतियां लिखीं। इनके लिखे पद ही पचास हजार के करीब इनके सुपुत्र श्रीकृष्ण 'जुगनू' के पास सुरक्षित हैं जो अद्यावधि अप्रकाशित हैं। मोहनजी ने श्रावक बारहखड़ी की रचना (संवत् २००३) की। उसमें ऋषभनाथ के कुछ छंद वर्णित हैं। नमूने के लिए यह पद दिया जा रहा है-

ऋषभनाथ ही जग में केवल पद को प्राप्त हुए/उसी के कहे ज्ञान से ही कई मानव फिर मोक्ष गये/जो जन ऋषभनाथ के गुण को अनन्य चित्त से गाता है/मोहन श्रावक वही जन-जन से सीधा मोक्ष सीधाता है।

मेड़ता के वीरवर कल्ला राठौड़ का तो जन्म नाम ही केसरसिंह था। चित्तौड़ के युद्ध में इन्होंने अप्रतिम शौर्य और जो वीरता प्रदर्शित की वह इतिहास का अमर पन्ना ही बन गई। मेवाड़ महाराणा द्वारा टोकरगढ़ का परगना दिये जाने पर कल्लाजी प्रतिदिन ऋषभदेव के दर्शन कर केशर चढ़ाते। ये कल्लाजी चक्रवात युद्ध के धनी थे। इसमें दोनों हाथों में दो-दो तलवारों द्वारा चारों ओर से दुश्मनों पर वार किया जाता। इस युद्ध के लड़ने वाले कल्लाजी अकेले एकमात्र योद्धा हुए।

इस प्रकार यह कहा जा सकता हैं कि राजस्थानी लोकभाषा में प्रथम तीर्थंकर ऋषभदेव की स्तुति में बहुत कुछ लिखा गया है। जितना लिखा गया है उससे अधिक गाया गया है। जितना गाया गया उससे अधिक आत्मसात किया गया है। अपनी समग्र चेतना में यहां का लोक इस देवता को अपने हिये की आंख और आत्मा की पांख देता हुआ चित्र को चांदनी सा उजलाता रहता हैं।

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# RISHABH SOURABH

## PART-II

**Containing selected papers read in the seminar in previous years**

# श्री ऋषभनाथ और उनकी मूर्ति परम्परा

डा० रमेश चन्द्र शर्मा *

भगवान् महावीर का महान् अवदान होने से वह जैन धर्म के प्रतीक बन गए हैं और जन मानस में धर्म संस्थापक के रुप में प्रतिष्ठित हैं। यह ऐसी ही धारणा है जैसे श्रीराम व श्री कृष्ण हिन्दू या सनातन धर्म के आदि पुरुष अथवा प्रवर्तक न होते हुए भी लोक में हिन्दू संस्कृति के सर्वमान्य प्रतीक के रुप में प्रतिष्ठित हैं। भगवान् महावीर की स्थिति पांचवी शती ई० पू० में मानी जाती है किन्तु उनके पूर्ववर्ती पार्श्वनाथ जो आठवीं शती ई० पू० में थे, को भी ऐतिहासिक महापुरुष स्वीकार किया गया है और अधिकांशत: उनके ही सिद्धान्तों को वर्धमान महावीर ने भी प्रचारित किया। अहिंसा, सत्य, अस्तेय, और अनासक्ति इन चार महत्त्वपूर्ण सूत्रों को आधार मान कर पार्श्वनाथ जी ने धर्म का प्रचार किया। महावीर जी ने इनमें ब्रह्मचर्य अथवा संयम और जोड़ दिया। दूसरी और साहित्यिक सन्दर्भ यह भी प्रमाणित करते हैं कि धर्म प्रवर्तन पार्श्वनाथ से भी पहले हो चुका था और इसका मूल श्रेय श्री ऋषभनाथ को है जिन्हें आदिनाथ या प्रथम जिन अथवा तीर्थंकर माना गया। इसका उल्लेख न केवल जैन साहित्य करता है अपितु जैनेतर साहित्य से भी इसकी पुष्टि होती है। भागवत में उनका स्मरण इस प्रकार किया गया है:

> नित्यानुभूत निज लाभ निवृत्त तृष्ण:
> श्रेयस्य तद्रचनयाचिर सुप्त बुद्धे:।
> लोकस्य य: करुणयाभयामात्मलोक
> माख्यान्नयो भगवते ऋषभाय तस्मै।। भा० 5.6.19

ऋषभनाथ ने अपने पुत्रों को जो उपदेश दिया उसे भी भागवतकार ने जिस प्रकार उद्धृत किया है उसमें जैन धर्म की नीतियां समाहित हो गई हैं। इसमें दैहिक सुख से ऊपर उठकर तपस्या द्वारा चिरन्तन सुख की प्राप्ति को वरेण्य बताया है। कर्मकाण्ड की निन्दा की गई है। हृदय की ग्रन्थि को निर्मूल करने से ही संसार बन्धन से मुक्ति मानी है और सभी प्राणियों को आत्मवत् मानने पर बल दिया है।

यहां यह उल्लेखनीय है कि भगवान् महावीर के निर्वाण के शताब्दियों पश्चात् लिखे साहित्य में अतिशय ख्याति अर्जित करने पर भी प्रवर्तक के रुप में वर्धमान जी को नहीं अपितु ऋषभनाथ जी को ही स्वीकार किया गया । साथ ही जब सामंजस्य और समभाव की लहर दौड़ी तो भी हिन्दू धर्म के अवतार के रुप में ऋषभदेव ही प्रतिष्ठित हुए । इससे भी सिद्ध होता है कि ऋषभनाथ महावीर जी से पूर्ववर्ती तो थे ही अपितु धर्म संस्थापक के रूप में दिव्यत्व प्राप्त कर चुके थे।

लौकिक साहित्य के अतिरिक्त वैदिक साहित्य में भी ऋषभ या वृषभ का वर्णन एक राजा की भांति हुआ है जो प्रजा को सम्पन्न रखता है

* महानिदेशक, राष्ट्रीय संग्रहालय, 11, जनपथ, नई दिल्ली-110011

आचर्षणिप्रा वृषभो जनानां राजा कृष्टीनां पुरुहूत इन्द्रः।
स्तुतः श्रवस्यन्नव सोममद्रिग् युक्तवः हरी वृषण याह्यवाङ।। ऋ० 1.23.177
त्वं रथं प्रभरो योधमृष्वभावों युध्यन्तं वृषभं दशद्युम।
त्वं तुग्रं वेतसवे व चाहन्त्वं तुजि गृणन्तमिद्र तूतोः।। ऋ० 4.6.26.4

विष्णु पुराण के अनुसार नाभि और मेरु देवी के पुत्र के रुप में ऋषभ का जन्म हुआ। उनके सौ पुत्र थे जिनमें वीर भरत को राज्य सौंप कर उन्होंने वन में जाकर कठोर तप किया। (वि० पु० 2.1.27-32)
भागवत में स्पष्ट किया है कि सुन्दर कान्तिमान शरीर एवं ऐश्वर्य, बल पराक्रम आदि गुणों से सम्पन्न होने के कारण नाभि ने अपने पुत्र का नाम ऋषभ अर्थात् श्रेष्ठ रखा। भा० 5.3.20 तथा 4.2
वायु पुराण के अनुसार ऋषभ के पुत्र भरत के नाम पर ही इस देश का नाम भारत पड़ाः-

नाभिस्त्वजनयत् पुत्रं मेरु देव्यां महाद्युतिः।
ऋषभं पार्थिव श्रेष्ठं सर्वक्षत्रस्य पूर्वजम्।।
ऋषभा द् भरतो जज्ञे वीरः पुत्र शताग्रजः।
सोऽभिषिचयाथ भरतः पुत्रं प्राव्राज्यमास्थितः।।
हिमाह्वं दक्षिणं वर्ष भरताय न्यवेदयत्।
तस्मात्तद् भारतं वर्ष तस्य नाम्ना विधुर्बुधाः। वायु पुराण 31.5052

इसी की पुष्टि नृसिंह पुराण में हुई है:

'ऋषभाद्भरतो भरतेन चिरकालं धर्मेण पालितत्वादिदं भारतं वर्षमभूत् नृसिंह पुराण 30.7

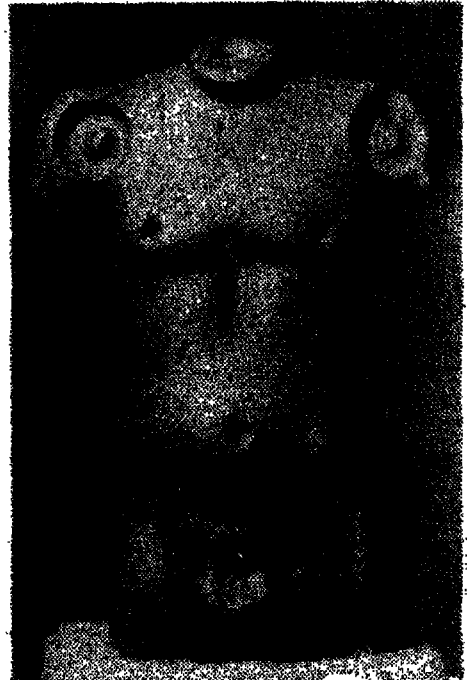
इन साहित्यिक सन्दर्भो से यह स्पष्ट है कि जैनेतर अनुश्रुतियां भी ऋषभनाथ जी को एक प्रमुख धर्म प्रवर्तक, महा पुरुष अथवा दिव्य पुरुष के रुप में स्वीकार करती हैं। वैदिक साहित्य के उद्धरणों से प्रतिपादित होता है कि मानव सभ्यता के आदि युग में ही वह सुप्रसिद्ध थे। जैन मान्यताओं के अनुसार काल चक्र को अति सुख, सुख, सुखदुःख, दुःख सुख, दुःख और अति दुःख इन छ भागों में विभक्त किया है। इन्हें चक्र के आरे या तीलियां माना जाना चाहिए। काल चक्र के चलने पर इनकी यथा समय आवृत्ति होती रहती है। सुख से दुःख की ओर जाना अवसर्पिणी या अवनति काल माना जाता है और दुःख से सुख की ओर जाने को उत्सर्पिणी या उन्नति काल कहते हैं। इन दोनों अवसर्पिणियों में करोड़ों वर्षो का अन्तर है और प्रत्येक अवसर्पिणी एवं उत्सर्पिणी काल के 'दुःख सुख रूप' भाग में चौबीस तीर्थकरों का जन्म होता है। वर्तमान में अवसर्पिणी काल के चार भाग बीत चुके हैं और पांचवां भाग चल रहा है। अब करोड़ों वर्षो तक किसी तीर्थंकर का जन्म नहीं होगा क्योंकि तीर्थंकर केवल चौथे भाग अर्थात् दुःख सुख रूप में ही प्रकट होता है। ऋषभनाथ इस अव-सर्पिणी काल के तीसरे भाग के अन्त में हुए और अब उस काल का पांचवां भाग है। इसकी काल गणना असम्भव है और इसे करोड़ों वर्षो में गिनना होगा।

हिन्दू धर्म ग्रन्थों में ऋषभनाथ को मानव जाति के आरम्भ कर्ता मनु और सतरूपा से पांचवी पीढ़ी में माना जाता है। तदनुसार वह प्रथम सतयुग के अन्त में उत्पन्न हुए। तब से अब तक अट्ठाईस सतयुग हो चुके हैं। इस प्रकार जैन व हिन्दू दोनों का विश्वास है कि ऋषभनाथ जी का प्रादुर्भाव काल कल्पनातीत अतीत की गाथा है। जैन परम्परा में ऋषभ के पूर्व चौदह मनु हुए जिन्होंने मानव जाति के कल्याण के निमित्त विभिन्न युगों में मार्ग प्रशस्त किया चौदहवें मनु नाभिराय

ने बच्चों का नाल कटवाने की प्रथा चलाई जिसके फलस्वरूप उनका नाम नाभि पड़ा। इन्हीं की पत्नी मरु देवी से ऋषभनाथ का जन्म हुआ। ऋषभदेव ने नगर नियोजन, लौकिक व व्यावहारिक ज्ञान की शिक्षा दी तथा कृषि कर्म की स्थापना की। वास्तव में उन्होंने जिन प्रमुख कार्यों का शुभारम्भ किया उन्हें षट्कर्म कहते हैं, वे हैं - कृषि, असि, मसि, शिल्प, वाणिज्य और विद्या। प्रजा पालन के इन महत्वपूर्ण कार्यों की स्थापना के कारण ऋषभदेव को प्रजापति या ब्रह्मा भी कहते हैं। इनकी पत्नी सुनन्दा और नन्दा से सौ पुत्र उत्पन्न हुए जिनमें ज्येष्ठ भरत थे। राज सभा में नृत्यांगना नीलांजना की मृत्यु से उन्हें वैराग्य हुआ और तपस्या के लिए वनवास स्वीकार कर कैवल्य ज्ञान लाभ किया।

आदि जिन होने के फलस्वरूप अन्य सभी चौबीस तीर्थंकरों में श्री ऋषभनाथ का स्थान अग्रणी है अत: यह स्वाभाविक था कि जब मूर्ति पूजा का श्री गणेश हुआ तो आदिनाथ को ही प्रमुखता दी गई। वैसे जैन धर्म में प्रतिमा पूजन उतना ही प्राचीन माना जाता है जितना कि स्वयं जैन धर्म अथवा मानव सभ्यता का आरम्भ तथापि इस कथन को पुष्ट करने के लिए पुरावशेषों का अभाव है।

सिन्धु संस्कृति में हड़प्पा से प्राप्त लाल पत्थर के छोटे नग्न धड़ को कुछ विद्वानों ने जिन मूर्ति माना है (चित्र सं०-१)। यदि इस मत को मान्यता दी जाए तो अब से लगभग चार पांच हजार वर्ष पहले की मूर्ति वर्द्धमान महावीर या पार्श्वनाथ जी की तो हो नहीं सकती। नेमिनाथ जो महाभारत कालीन थे, की इतनी प्रसिद्धि नहीं हुई होगी कि सिन्धु संस्कृति में उनकी मूर्ति की आवश्यकता की अनुभूति हुई हो। अन्य बीस तीर्थंकर स्वयं जैन शास्त्रों में विशेषकर कल्प सूत्र में केवल नाम मात्र से जाने जाते है। अत: उनमें से किसी की मूर्ति का निर्माण अकल्पनीय है। इस स्थिति में उक्त पुरुष धड़ को मात्र ऋषभनाथ जी की ही मूर्ति माना जा सकता है। यहां यह उल्लेखनीय है उस समय तीर्थंकरों के परिचय चिन्हों का आरम्भ नहीं हुआ था अत: सन्दर्भित मूर्ति को निर्विवाद रूप से तो नहीं अपितु अनुमान से आदिनाथ मान लेने में कोई आपत्ति नहीं प्रतीत होती। कलात्मक दृष्टि से यह बड़ी विलक्षण कृति है। इसमें अनेक परवर्ती कलाशैलियों का पूर्वाभास झलकता है। मस्तक, बांहें और टांगे न होने पर भी सन्धि के रेखा चिन्ह इंगित करते हैं कि ये अवयव अलग से बनाकर लगाए गए थे। शरीर यष्टि का आरोह अवरोह जहां यूनानी कला के निकट है वहीं पेट का तुन्दिल रूप कुषाण अथवा कुछ पूर्ववर्ती यक्ष मूर्तियों का स्मरण दिलाता है। कुछ खिंचा शरीर प्राणायाम प्रक्रिया का संकेत करता है जिसे भारतीय कलाकार ही मूर्तरूप दे सकता था। कुल मिलाकर यह अद्भुत मूर्ति रहस्य की अनेक पर्तें समेटे हुए है। कुछ लोग इसे यक्ष प्रतिमा स्वीकार करते है।

चित्र सं०-१ सौजन्य: राष्ट्रीय संग्रहालय, नई दिल्ली।

हड़प्पा संस्कृति के पश्चात् जिन मूर्ति सम्बन्धी पुरावशेषों का लगभग दो सहस्राब्दियों से अधिक का लम्बा अन्तराल बीत जाता है और द्वितीय शती ई० पू० के उड़ीसा में खण्डगिरि की गुफा में हाथी गुम्फा अभिलेख से यह रहस्योद्घाटित होता है

कि कलिंगाधिपति खारवेल ने अपने शासन काल के बारहवें वर्ष में मगध पर आक्रमण कर अपनी विजय की स्मृति चिन्ह के रूप में उस जिन प्रतिमा को हस्तगत कर लिया जिसे नन्द राजा कलिंग से मगध ले गया था। अर्थात् चौथी शती ई० पू० में यह जिन मूर्ति कलिंग में स्थापित थी तो अवश्य ही इसका निर्माण पहले हुआ होगा ।

मान्यता है कि पटना के समीप लोहानी पुर से प्राप्त नग्न पुरुष धड़ जिस पर मौर्यकालीन पालिश है वही जिन मूर्ति है जिसका उल्लेख खारवेल के अभिलेख में है (चित्र सं०-२)। यहां कुछ तथ्य विचारणीय है। पहली बात तो यह है कि यह मूर्ति मूल रूप से कहां प्रतिष्ठित थीं, कहां स्थानान्तरित हुई, पुन: बिहार कैसे पहुंची आदि रहस्य बने हुए है। दूसरा बिन्दु यह है कि इस प्रकार की पॉलिश अशोक से पहले प्रचलित नहीं थी और न पूर्ववर्ती प्रस्तर मूर्तियों के निर्माण की परम्परा के उदाहरण मिले हैं। अत: सन्दर्भित जिन प्रतिमा को नन्द राज का समकालीन मानने का औचित्य नहीं प्रतीत होता।

चित्र सं०-२ सौजन्य: भारतीय ज्ञानपीठ, नई दिल्ली

इसे किस जिन की प्रतिमा माना जाए यह भी एक गुत्थी बनी है। अवश्य ही यह जिस निर्माण काल का प्रतिनिधित्व करती है उस समय तीर्थंकरों के परिचय चिन्ह प्रचलित नहीं हुए थे। इसमें भी सन्देह है कि चौबीस तीर्थंकरों की मान्यता उस समय तक प्रतिष्ठित हुई होगी । तथापित जैसा कि पहले स्पष्ट किया गया है ईसा से कोई शताब्दियों पूर्व ऋषभनाथ को पर्याप्त लोक प्रतिष्ठा मिल चुकी थी । अत: प्रतिमा को आदिनाथ की मूर्ति भी माना जा सकता है। खारवेल के अभिलेख में जिस प्रतिमा का उल्लेख है उसे कलिंग जिन कहा गया है:-

> द्वादशे च वर्षे-------------सहस्त्रै: वित्रासयति उत्तरापथ राजान्---------
> मागधनां च विपुलं भयं जनयन् हृस्त्यश्वं कलिंग जिनं,
> सन्निवेश---------अंग मगध वसुं व नयति।

अब यह विचारणीय हो जाता है कि कलिंग में उस समय किस तीर्थंकर की मान्यता थी। इस पर विद्वानों ने भिन्न मत व्यक्त किए हैं। अवश्य ही यह जिन जनमानस में और राजकुल में इतनी प्रतिष्ठा प्राप्त कर चुके थे कि वह एक क्षेत्र विशेष अथवा उस समय की पारिभाषिक भाषा में देश विशेष के इष्ट देवता के रुप में प्रतिष्ठित व पूज्य हुए और कई शताब्दियों तक यह मान्यता स्थिर रही। ऐसा प्रतीत होता है कि यह महावीर जी से पृथक् जिन रहे होंगे क्योंकि महावीर जो बिहार में उत्पन्न हुए, को नन्द राज या खारवेल के समय कलिंग जिन के रूप में प्रतिष्ठित करने का औचित्य नहीं प्रतीत होता । यही बात नेमिनाथ व पार्श्वनाथ में कही जा सकती हैं। दूसरी ओर ऋषभनाथ जी को सार्वदेशिक प्रतिष्ठा

महावीर जी से पूर्व ही मिल चुकी थी। अत: खारवेल के लेख में कलिंग जिन का अभिप्राय ऋषभनाथ से लिया जा सकता है।

हड़प्पा और लोहानी पुर की इन कुछ अनिश्चित और संदिग्ध मूर्तियों के पश्चात् जैन मूर्तिकला का प्रभात मथुरा में उदित होता है। इनका शुभारम्भ प्रथम शती ई० पू० में बने आयाग पटों से होता है जिनमें अधिकांशत: बहुत से शोभा चिन्ह उत्कीर्ण रहते हैं। कुछ में तीर्थंकर की छोटी आकृति है जिनमें परिचय चिन्ह न होने से पहचान संभव नहीं, हां पार्श्वनाथ को सर्पफणों से आच्छादन की परम्परा चिरकाल से चली आ रही है और एक आयाग पट में भी इसका अंकन है। शेष तीर्थंकरों को नामोल्लेख से ही जाना जा सकता है।

आयाग पटों के कुछ समय पश्चात् ही जिनों की स्वतन्त्र मूर्तियों का निर्माण मथुरा में आरंभ हुआ और शीघ्र ही प्रथम तीर्थंकर ऋषभनाथ को कंधे पर लटकती जटाओं के साथ प्रदर्शित किया जाने लगा। मथुरा में इनकी मूर्तियां तीन मुद्राओं में मिलती हैं। पहली पद्मासन में ध्यानस्थ, दूसरी तपस्यारत खड़ी जिसे कायोत्सर्ग कहते हैं, तीसरी सर्वतोभद्र अथवा चौमुखी जिसमें चौकोर स्तम्भ पर चार जिन प्रतिमाएं चार दिशाओं की ओर देखती बनी रहती हैं। ये प्राय: खड़ी हैं और नीचे ब्राह्मी लिपि में अभिलेख होता है। इन चार जिनों में ऋषभनाथ को कंधे को छूते केश से और पार्श्वनाथ को सर्पछत्र से पहचानते हैं। अन्य दो का परिचय संभव नहीं। वैसे मूर्ति अभिलेख व जैन साहित्य के अध्ययन से यह तथ्य प्रकट होता है कि मथुरा में ऋषभनाथ, पार्श्व/सुपार्श्वनाथ, नेमिनाथ तथा वर्धमान महावीर की पूजा प्रचलित थी।

चित्र न० ३ सौजन्य: राज्य संग्रहालय, लखनऊ

उक्त तीन प्रकार की मूर्तियों के अतिरिक्त मथुरा से ही एक प्रस्तर पट मिला है जो द्वितीय-प्रथम शती ई०पू० का है। इस पर ऋषभनाथ के वैराग्य का अंकन माना जाता है (चित्र सं०-३)। एक नर्तकी राजसभा में नृत्य कर रही है, वादक वाद्ययंत्र बजा रहे हैं। साथ ही नग्न व्यक्ति वैराग्य भाव से चल रहा है। कहते हैं कि राज नर्तकी नीलांजना एक बार ऋषभनाथ की राज सभा में ही नृत्य करते हुए ही संज्ञाशून्य हो गई। जैन साहित्य में नीलांजना को अप्सरा भी बताया गया है। उसकी पीड़ा व छटपटाहट को देखकर ऋषभनाथ के चित्त स्थित वैराग्य का संचरण हो गया और वह राजपाट छोड़कर तपस्या के लिए वन में चले गए। तीर्थंकरों की जीवन लीला से संबंधित घटनाओं का अंकन बहुत

ही दुर्लभ होता है।* इस दृष्टि से राज्य संग्रहालय, लखनऊ में सुरक्षित इस प्राचीन वास्तु अवशेष का अप्रतिम महत्व है।

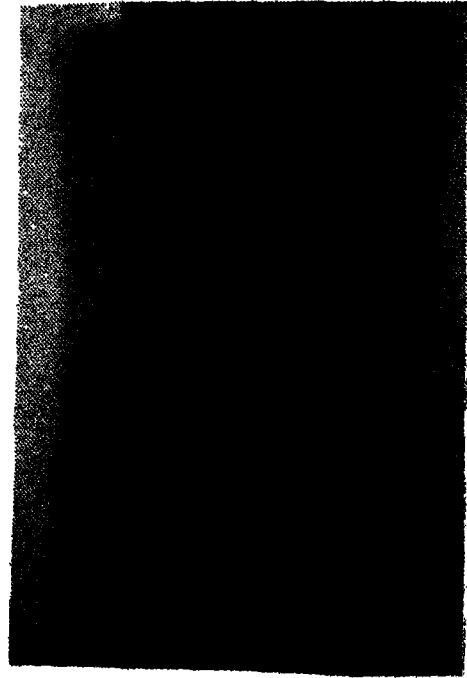
जिस प्रकार मथुरा का अन्य देव अथवा महापुरूषों की प्रतिमाओं के निर्माण में विशिष्ट योगदान रहा है इसी प्रकार आरम्भिक जैन मूर्तियों की थाती भी मथुरा ने ही भारत को सौंपी है। इस दृष्टि से प्रतिमा विज्ञान, लक्षण विधान एवं सौन्दर्य बोध की मान्यताएं भी प्रतिष्ठापित हुई हैं। मथुरा कलाशैली में चित्तीदार लाल अथवा भूरे पत्थर का प्रयोग जैन मूर्तियों के लिए भी हुआ। जिन मूर्तियों के वक्ष को श्रीवत्स चिन्ह से लांछित करना यहां की विशिष्ट परम्परा है जिसे कई अन्य क्षेत्रों में अपनाया गया किन्तु पूर्वी तथा दक्षिणी भारत में मूर्तियां प्राय: बिना श्रीवत्स चिन्ह के बनी। ऋषभनाथ की मूर्तियां भी इसी तथ्य को प्रमाणित करती हैं। मथुरा में जिन मूर्तियों की चरण चौकी पर अधिकांशत: लेख मिलता है जिसमें संवत् और जैन संगठन तथा समाज का उपयोगी विवरण मिलता है।

गुप्त काल में शास्त्रीय लक्षणों के आधार पर जिन प्रतिमाओं का निर्माण हुआ अथवा प्रचलित मूर्ति परम्परा के अनुसार प्रतिमा लक्षण बने यह कहना कठिन है। किन्तु ऐसा प्रतीत होता है कि वृहत्संहिता तथा आदिनाथ की मथुरा से प्रसिद्ध मूर्ति लगभग समकालीन है तदनुसार

आजानुलम्ब बाहु: श्रीवत्सांक: प्रशान्त मूर्तिश्च।<br>
दिग्वासास्तरूणो रूपवांश्च कार्योऽर्हतां देव: । 58/45

समुद्र व सागर द्वारा स्थापित गुप्तकालीन ब्राह्मी लिपि में अभिलिखित मूर्ति जो मथुरा संग्रहालय में प्रदर्शित है इसलिए अप्रतिम महत्व की है कि इसमें 'ऋषभस्य प्रतिमा' भी लिखा है (चित्र सं०-४)। इससे ऋषभनाथ की मूर्तियों को पहचानने में कालान्तर में बड़ी सरलता हुई। कंधों पर लटकती जटा मानक चिन्ह बन गई।

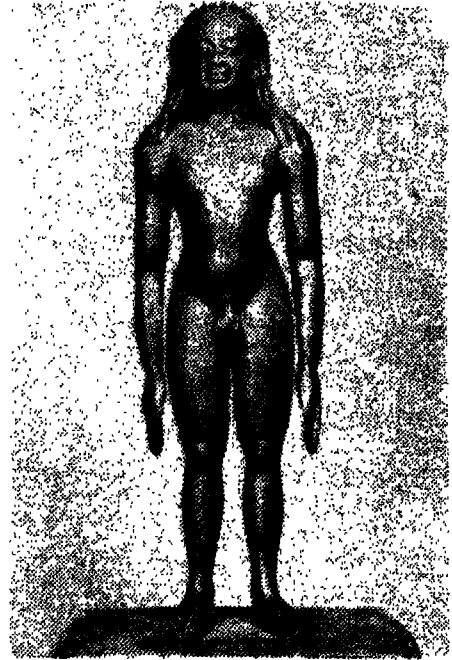
मथुरा की जैन और विशेष रूप से ऋषभ प्रतिमाओं की समीक्षा करते हुए कंकाली से प्राप्त और अब राज्य संग्रहालय लखनऊ में प्रदर्शित एक वृषारोही की मूर्ति का उल्लेख आवश्यक है जो शुंग काल की है। संभव है यह स्वतंत्र मूर्तियों के निर्माण के पूर्व ध्वज मूर्ति के रूप में प्रतिष्ठापित की गई हो जिसका अभिप्राय ऋषभ से हो।

चित्र सं०-४ सौजन्य: राष्ट्रीय संग्रहालय, नई दिल्ली

बिहार में शाहाबाद जिले के चौसा नामक स्थल से धातुमूर्तियों की जो निखात निधि प्राप्त हुई उसमें ऋषभनाथ

* जैन साहित्य के अनुसार नीलांजना नामक एक देवांगना का राजा ऋषभदेव की सभा में नृत्य करते-करते देहान्त हो गया और उसी समय नीलांजना जैसी ही एक अन्य देवांगना उसके स्थान पर नृत्य करने लगी। इस घटना से ऋषभदेव के मन में वैराग्य भाव का संचरण हो गया और वे अपने ज्येष्ठ पुत्र भरत को राजसिंहासन सौंपकर तपस्या के लिये चले गये। (सं०)

जी की भी कुछ मूर्तियां हैं। इनका समय लगभग चौथी शती ई० आंका गया है, इनमें कायोत्सर्ग (चित्र सं०-५) और ध्यानस्थ (चित्र सं०-६) दोनों प्रकार की मूर्तियां हैं। इसी प्रकार गुजरात में अकोटा से मिली धातु मूर्तियां भी उल्लेखनीय हैं। नवीं शती के अन्त की एक चौबीसी मूर्ति में ऋषभनाथ को बीच में धोती पहने दिखाया है जो श्वेताम्बर जैन परंपरा का अनुसरण है (चित्र सं०-७)।

चित्र सं०-५ सौजन्य: अमेरिकन इंस्टीट्यूट आफ इण्डियन स्टडीज, वाराणसी

गुप्तोत्तर काल में अन्य जिनों के साथ ऋषभनाथ के प्रतिमा लक्षण पूर्णतया सुनिश्चित हो गए और पहचानने की कठिनाई का समाधान ढूंढ लिया गया। मध्यकाल में मूर्तियां बहु आयामी हो गई। उनके साथ पार्श्वचर या शासन देवता भी अंकित होने लगे। तदनुसार ऋषभ चिन्ह वृष अथवा बैल निश्चित हुआ, गोमुख उनके यक्ष बने और शासन देवी का स्थान चक्रेश्वरी ने ग्रहण किया।

मध्य युग अर्थात् नवीं शती ई० से प्राय: सभी जिन मूर्तियां लक्षण वृत्ति का अनुसरण करती हैं, हां क्षेत्रीय भेद स्पष्ट हैं। जैसे कहीं श्रीवत्स चिन्ह है व कहीं नहीं। कहीं वह दिगम्बर हैं और कभी-कभी वस्त्र के साथ भी प्रदर्शित किए हैं। जैसे चोपड़ा खान देश से मिली कांस्य प्रतिमा जो लगभग आठवीं शती की है और प्रिंस आफ वेल्स संग्रहालय, बम्बई में सुरक्षित है, में ऋषभनाथ को धोती पहने दिखाया है।

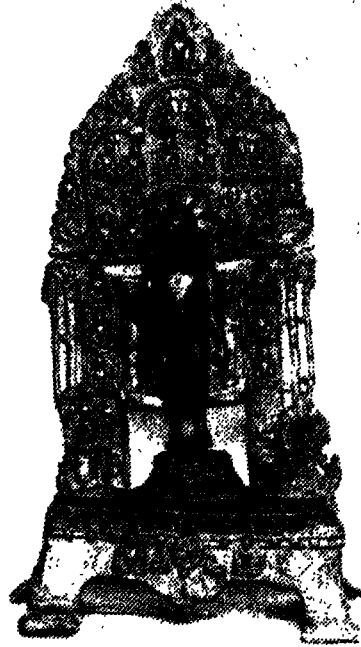
चित्र सं०-६ सौजन्य: अमेरिकन इंस्टीट्यूट आफ इण्डियन स्टडीज, वाराणसी

मध्य युग में चिन्ह व शासन देवताओं के साथ अन्य आकृतियां जैसे गण धर, चंवर धारी, उपासक व कभी-कभी दानकर्त्ता की आकृतियों को भी प्रधान मूर्ति के साथ बनाया गया। ऊपर प्रभा एवं माला धारी गन्धर्व भी अंकित हुए। साथी ही देव दुन्दुभि वादक की प्रस्तुति भी आवश्यक हो गई। ऋषभनाथ की कुछ मूर्तियों की पार्श्व पट्टी गज, सिंह, शार्दूल आदि से अलंकृत की गई। अंकित तथा उत्कीर्ण मानकों को अष्ट प्रतिहार्यों के रूप में मान्यता दी गई:

अशोक वृक्ष: सुरपुष्प वृष्टि दिव्य ध्वनिश्चामरमासनं च।
भा मण्डलं दुन्दुभिरातपत्रं सत्प्राति हार्याणि जिनेश्वराणाम्॥

इनके प्रदर्शन से मुख्य देवता के प्रभाव की अतिशयता अभिव्यक्त की जो मध्य युगीन मूर्ति लक्षण की प्रधान विशेषता है। खजुराहो से मिली लगभग 10 वीं शती की मूर्ति (चित्र सं०-८) कलात्मक दृष्टि से सराहनीय है।

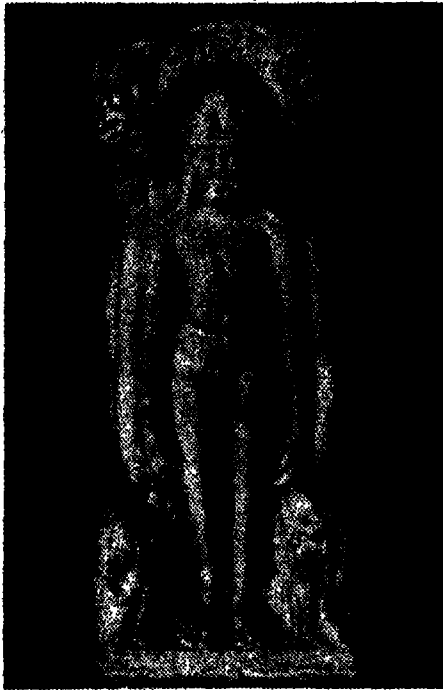
चित्र सं०-७ सौजन्य: अमेरिकन इंस्टीट्यूट आफ इण्डियन स्टडीज, वाराणसी

अन्य जिनों के साथ भी ऋषभनाथ का अंकन हुआ। यदि वह चौबीस तीर्थंकरों सहित हैं तो उसका नाम चौबीसी पड़ा। यदि तीन जिन हैं तो उसे त्रितीर्थी पांच होने पर पंचतीर्थी कहा जाता है। यह परम्परा कुषाण युग से उत्तर मध्य काल तक चलती रही। इसके साथ सर्वतोभद्र अथवा चौमुखी प्रतिमाओं में ऋषभदेव का प्रदेर्शन सभी युगों में लोकप्रिय रहा। जघीना (भरतपुर, राजस्थान) से मिली ऐसी मूर्ति में इष्टदेव दण्ड मुद्रा में हैं (चित्र सं०-९)।

क्षेत्रीय दृष्टि से ऋषभ नाथ की प्रतिमाएं प्राय: समस्त भारत से ही मिली हैं तथापि गुजरात, महाराष्ट्र, कर्नाटक, आन्ध्र प्रदेश, राजस्थान, उत्तर प्रदेश, मध्य प्रदेश प्रमुख हैं। बिहार, बंगाल व उड़ीसा से भी कुछ मूर्तियां मिली हैं।

चित्र सं०-८ सौजन्य: अमेरिकन इंस्टीट्यूट आफ इण्डियन स्टडीज, वाराणसी

पूर्ववर्ती प्रतिमाएं अधिकतर पाषाण की हैं। गुप्त काल से धातु प्रतिमाएं बनने लगीं और मध्य काल में भक्ति व निज सेवा के प्रचलन से छोटी धातु मूर्तियां बहुल संख्या में बनी। बहुत सी मूर्तियों पर संवत् आदि भी उत्कीर्ण रहते हैं जिनसे उनका ऐतिहासिक और कलागत महत्व बढ़ जाता है। राष्ट्रीय संग्रहालय नई दिल्ली में सुरक्षित पश्चिमी भारत की एक कांस्य मूर्ति में 1599 संवत् है जो 1541 ई० निर्धारित होता है (चित्र सं०-१०)।

भारत के तो प्राय: सभी प्रमुख संग्रहालयों में ऋषभनाथ की मूर्तियां सुरक्षित हैं। कुछ वीथियों, सुरक्षा

चित्र सं०-९ सौजन्य: अमेरिकन इंस्टीट्यूट आफ इण्डियन स्टडीज, वाराणसी

चित्र सं०-१० सौजन्य: राष्ट्रीय संग्रहालय, नई दिल्ली

संग्रहों व पुरास्थलों पर भी दृष्टव्य हैं। साथ ही विदेशी संग्रहालयों में भी इनका प्रतिनिधित्व है। इस दृष्टि से बंगलादेश, फ्रांस, इग्लैण्ड, डेनमार्क, जर्मनी व अमेरिका के संग्रहालय उल्लेखनीय हैं। अकेले ब्रिटिश म्यूज़ियम में ऋषभनाथ की अनेक प्रस्तर व धातु मूर्तियां हैं। स्व० डॉ० ब्रजेन्द्र नाथ शर्मा ने भारत तथा विदेश के संग्रहालयों में सुरक्षित जैन मूर्तियों का परिचय अपनी एक पुस्तक में दिया था। यह बहुत महत्वपूर्ण सर्वेक्षण था जो 1979 में प्रकाशित हुआ। तब से सामग्री में और अधिक वृद्धि हुई है और प्रामाणिक अभिलेखों के आधार पर अद्यतन सामग्री अपेक्षित है।

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# ऋषभ और शिव : तुलनात्मक विवेचन

डा० गोकुल प्रसाद जैन *

जैन धर्म की प्रभावना शाश्वत परम्परा से रही है। जैन धर्म आध्यात्मिक और नैतिक जीवन की एक विशिष्ट पद्धति है जो उसे वैदिक जीवन की पद्धति से पृथक् सिद्ध करती है। इन भिन्न-भिन्न जीवन-पद्धतियों की परम्परा युग-युगान्तरों, कल्पों और मन्वन्तरों से चली आ रही है और उनका विवरण हमें वेदों में संकेत रूप से तथा उनका उपबृंहण करने वाले पुराणों में विस्तार से प्राप्त होता है।

## वैदिक वाङ्मय और जैन परम्परा

वैदिक परम्परा का आदर्श पुरुष ऋषि, तथा जैन धर्म के नियमों, आचार और सिद्धान्तों का आदर्श रीति से पालन करने वाला मुनि व्यवहार में पर्यायवाची-से बन गये हैं, किन्तु वस्तुतः मुनि मननशीलता, आभ्यन्तर प्रवृत्ति और निवृत्ति-परायणता का वाचक है और ऋषि प्रवृत्ति-परायणता का। अतः ऋषियों से मुनि परम्परा भिन्न है। मुनि गृहस्थ नहीं होता और न उसमें ऋषियों की भांति यज्ञ-प्रवृत्तियां होती हैं।

वाल्मीकि रामायण (अयोध्या काण्ड-१०९/३६) के अनुसार, धर्मानुरागी, तेजस्वी, त्यागी, अहिंसक और मल रहित होना मुनियों की प्रधानता है। महाभारत में इन्हें मधु, मांस और मद्य त्यागी बताया गया है। गीता में मुनि को वीतरागी, वायु पुराण[1] (१६/३), स्कंद पुराण[2] (२/५/५१९) और भागवत पुराण[3] (७/१५/७) आदि में मुनिचर्या, उनके गुणों आदि पर प्रकाश डाला गया है।

> दुखेष्वनुद्विग्नमनः सुखेषु विगत-स्पृहः ।
>
> वीतराग-भय-क्रोधः स्थितधीर्मुनिरुच्यते ।।
>
> -भगवत् गीता-२/५६

वायु पुराण[1] (१६/३), स्कंद पुराण[2] (२/५/५१९) और भागवत पुराण[3] (७/१५/७) आदि में मुनिचर्या, उनके गुणों आदि पर प्रकाश डाला गया है ।

पौराणिक परम्परानुसार, सनन्दन आदि मुनि वाराह कल्प के आदि में ऋषियों तथा अर्धनारी रुद्र की उत्पत्ति से पूर्व ही विद्यमान थे। शैव सम्प्रदाय के लिंग पुराण में सृष्टि की उत्पत्ति सम्बन्धी विवरण में, उन सनन्दन आदि मुनियों की उत्पत्ति शैव सम्प्रदाय में शिव से ही मानी गई है तथा ये मुनि यति भी कहलाते थे। उनकी संख्या आरंभ काल में ही अट्ठासी सहस्त्र थी।

## श्रमण मुनि परम्परा और ऋषि-मुनि समन्वय

ऋग्वेद[4] (१०/१३६/२) में न केवल मुनियों का उल्लेख है किन्तु उनको या उनकी एक शाखा को वातरशना मुनि

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* २३३, राजधानी इन्क्लेव, शकूर बस्ती, दिल्ली-११००३४

कहकर उनकी वृत्तियों का विवरण भी दिया गया है। अतः स्पष्ट है कि ऋग्वेद की रचना के समय दिगम्बर मुनि परम्परा विद्यमान थी और वे देवतुल्य माने जाते थे। उत्तरकालीन वैदिक परम्परा में वातरशना मुनि पूर्ववत् सम्मान पाते हुए ऊर्ध्वरेता (ब्रह्मचारी) और श्रमण नामों से अभिहित होने लगे थे, यथा:-

वातरशना हवा ऋषयः श्रमणाः उर्ध्वमंथिनो बभूवुः*।।

- तैत्तिरीय आरण्यक - १/२६/७

मुनियों की श्रमण संज्ञा इतनी लोक प्रचलित हुई कि आगे के समस्त वैदिक, जैन और बौद्ध साहित्य में प्रायः इन मुनियों का श्रमण, और उनकी तपस्या और अन्य साधनाओं का श्रामण्य नामों से ही उल्लेख पाया जाता है।

तैत्तिरीय आरण्यक तक व्यवहार में ऋषि-मुनि परस्पर पर्यायवाची होने लगे थे। ऊर्ध्वरेता वातरशना श्रमण मुनियों का ऋषि के रूप में और गृहस्थाश्रमी वेदमंत्र ऋषियों का मुनि के रूप में उल्लेख मिलता है। वस्तुतः समन्वय-बुद्धि के परिणामस्वरूप मुनि-वृत्तियों को अंगीकार कर वैदिक सम्प्रदाय में ब्रह्मचर्य, गृहस्थ, वानप्रस्थ और सन्यास इन चार आश्रमों की व्यवस्था स्थापित की गई और इस प्रकार, ऋषियों और मुनियों में एकत्व स्थापित हुआ और वे परस्पर पर्याय बन गये।

## केशी-रुद्र समन्वय

वातरशना मुनियों की परम्परा वेदों से लगाकर पुराणों के रचनाकाल तक प्रबलता से चलती रही। केशी (ऋषभ) वातरशना मुनियों के अधिनायक थे। रुद्र ने उनके साथ एक पात्र में प्रतीकरूपेण जलपान किया। फलतः रुद्र के स्वभाव में शीतलता, दया और जीवरक्षण की प्रवृत्तियां भी आ गई और वे जलाष और जलाष-भेषज की उपाधियों से विभूषित हुए। यही रुद्र का नया रूप है जो शिवशंकर और पशुपति नामों से प्रकट होता है। इन्हीं नामों से रु द्र विशेष पूज्य और आराधनीय सिद्ध हुए।

डा० सुनीति कुमार चाटुर्ज्या के मत से, रुद्र अनार्य (तमिल) देव हैं। तमिल में इन्हें "चिवन्" (लाल) और "चम्बु" कहा गया। आर्यों ने इसका उच्चारण "शिव" और "शम्भु" किया। वैदिक परम्परा के अनुसार, उन्हें स्थान, पत्नियां और पुत्र देकर वैदिक कुल में मिलाने का प्रयत्न हुआ। किन्तु इस नये देव को सभी वैदिक ऋषियों ने स्वीकार नहीं किया। दक्ष द्वारा शिव को यज्ञ में न बुलाने से अपमानित शिव-पत्नी सती का स्वयं को अग्निकुण्ड में भस्म कर देना इसी तथ्य को प्रमाणित करने वाला पौराणिक प्रसंग है।

## शिव पूजा, वैदिक यज्ञ और ऋषभ पूजा

शिवपूजा द्रविड़ काल से आज तक सर्वथा अहिंसात्मक है जिसमें शिव को पत्र, पुष्प, फल और जल आदि पदार्थ निवेदित किए जाते हैं। वैदिक विधि तो देवों को घृत, मधु, पुरोडाश, सोम आदि पशुमांस अर्पण है। इसीलिए यह बलि-कार्य कहलाता है। आचार्य जिनसेन कृत महापुराण (१८/६०) में वृषभ को ही स्वयंभू कहकर सब तापसों द्वारा पुष्पों और जल से पूजा की जाने का उल्लेख है।

शिव पूजा तो वेद-पूर्व द्रविड़-संस्कृति से सम्बद्ध थी। यह तथ्य पुरातत्व की गवेषणाओं से भी प्रमाणित होता है। सिंधु-घाटी के उत्खनन से प्राप्त पद्मासन मुद्रा में नग्न मूर्ति सिर पर शृंगाकृति एवं हाथ घुटनों पर, उर्ध्वरेतस्-प्रतीक

ऊपर उठती लिंगाकृति निश्चित ही वेद पूर्व द्रविड़ संस्कृति के योगीश्वर या मुनीश्वर शिव की प्रतीक है। सर जान मार्शल ने "वैदिक एज" (पृष्ठ २०३) में स्पष्ट कहा है कि वैदिक आर्यों ने "शिव-पशुपति-रुद्र" एवं "शिव पूजा" मोहनजोदड़ो संस्कृति से ली है, किन्तु वैदिक देवताओं की तरह शिव को यज्ञ, होमादि से सम्मानित नहीं किया। रुद्र को निवेदित अन्न चौराहे या एकान्त स्थल पर डाल दिया जाता है। यही व्यवहार यूनानी अपने पूर्ववर्ती विजातीय देवता "हेलाटे" के प्रति करते थे।

पूर्वोक्त मुनि परम्परा (जो ऋषि परम्परा से भिन्न पड़ती है) वेद-पूर्व पशुपति-शिव सम्प्रदाय से अभिन्न सिद्ध होती है। यही शिव ऋग्वेद में केशी एवं उनके अनुयायी वातरशना मुनियों के रूप में दिखाई पड़ते हैं।

### वैदिक एवं पौराणिक साक्ष्य

ऋग्वेद में स्थान-स्थान पर सर्वत्र ऋषभदेव का १४१ स्थलों पर १४१ ऋचाओं में स्तुति-परक उल्लेख और उत्कीर्तन हुआ है[1](१२९ ऋचाओं में ऋषभदेव के रूप में तथा १२ ऋचाओं में वृषभदेव के रूप में)। वैदिक ऋषि विविध सन्दर्भों में भक्तिभाव से विभोर होकर बारम्बार ऋषभदेव की स्तुति करते हैं।

ऋग्वेद में ऋषभ को पूर्वज्ञान का प्रतिपादक और दुखों का नाशक कहा गया है।[2] ऋषभ ने घोषणा की कि महादेव (परमात्मा) मर्त्यों में निवास करता है, अर्थात् प्रत्येक आत्मा में परमात्मा है[3]। ऋषभ स्वयं आदि पुरूष थे जिन्होंने सर्वप्रथम मर्त्यदशा में अमरत्व की उपलब्धि की थी[4]। ऋग्वेद के रुद्रसूक्त में कहा गया है कि "हे वृषभ! ऐसी कृपा करो कि हम कभी नष्ट न हों[5]।"

यजुर्वेद में भी ऋषभदेव से अज्ञान का अन्धकार दूर करके मुक्ति-प्राप्ति की प्रार्थना की गई है। अथर्ववेद का ऋषि मानवों को ऋषभदेव का आह्वान करने की प्रार्थना करता है[6]। ऋषभदेव अग्निदेव के रूप में संसार के उदर का परिपोषण करते हैं[7]। मंगलकारी ऋषभदेव हमको भली प्रकार प्राप्त हों। जो ब्राह्मण ऋषभदेव को भली प्रकार प्रसन्न करता है,[8] वह शीघ्र सैकड़ों प्रकार के तापों से मुक्त हो जाता है: उसको सब दिव्य गुण तृप्त करते हैं[9]।

अथर्ववेद के नवम काण्ड में (चतुर्थ सूक्त में) ऋषभदेव शब्द से परमेश्वर का ही अभिप्राय ग्रहण किया गया है और उनकी स्तुति परमेश्वर के रूप में अत्यन्त भक्ति-भाव के साथ की गई है[9]।

वैदिक काल से लेकर अब तक रुद्र या शिव और ऋषभ को प्राय: पर्यायवाची माना गया है। केशी (ऋषभदेव) वातरशना मुनियों के अधिनायक थे। केशी को समस्त ज्ञातव्य विषयों का ज्ञाता, सबका सखा, सभी का प्रियकारी और सर्वोत्कृष्ट आनन्दकारी माना गया है और उन्हें प्रकाशमय, सूर्यमण्डल तथा ज्ञानमयी और जटाधारी कहा गया है[10]। केशी सूक्त की अन्तिम ऋचा में वर्णित केशी द्वारा रुद्र के साथ जल पीने की घटना का वर्णन है जिसका समर्थन शतपथ ब्राह्मण से भी होता है[11]। अत: रुद्र, महादेव, पशुपति आदि नाम ऋषभदेव के ही नामान्तर हैं।

ऋग्वेद में रुद्र-सूक्त मे रुद्र की जो स्तुति की गई है, वहां रुद्र के स्थान पर पांच बार "वृषभ"[12] का उल्लेख आया है। वहां रुद्र को "आर्हत" शब्द से सम्बोधित किया गया है। यह आर्हत उपाधि तीर्थंकर ऋषभदेव की ही हो सकती है क्योंकि उनका चलाया हुआ धर्म आर्हत धर्म के नाम से विश्वविश्रुत है तथा वैदिक शास्त्रों और पुराणों में भी आर्हत मत के नाम से उल्लिखित पाया जाता है।

"शतरुद्रीय स्तोत्र" में रुद्र को "शिव, शिवतर तथा शंकर" कहा गया है[23]। श्वेताश्वतर उपनिषद् में रुद्र को "ईश, महेश्वर, शिव और ईशान" कहा गया है। मैत्रायणी उपनिषद् में उन्हें "शम्भु" कहा गया है। इसके अतिरिक्त, पुराणों में वर्णित "महेश्वर, त्रयम्बक, हर, वृषभध्वज, भव, दिगम्बर, दिग्वास, चारुकेश, जटाभार-भास्वर, ऊर्ध्वरेन्द्र, तपोमय, शान्त, दान्त, इन्द्रियपति, अक्षोभ्य, मत्यौजतन, अघोर, ऐसनन्, तत्पुरुषन्, अहिंस, चैकिस्तान, ज्ञानी, वज्रसंहनन, पिच्छिकास्त्र, स्रष्टा, स्वयंभू, जनार्दन, अधोक्षज, विश्वम्भर, नरकान्तक, परमेश्वर, त्रिनेत्र, वृषांक, नटराज, जटी, कपर्दी, दिग्वस्त्र, यती आत्मसंयमी, ब्रह्मचारी, ऊर्ध्वरेतस् आदि नाम पूर्णरूपेण तीर्थंकर ऋषभदेव को भी लागू होते हैं। ये विशेषण ऐसे हैं जो अपने अर्थ में पूर्ण रूप से ऋषभदेव पर भी भली भांति सार्थक होते हैं। वज्रसंहनन और पिच्छका-धारण जैन तीर्थंकर और मुक्तिगामी मुनि के विशेष लक्षण माने गये हैं और इनका शिव के साथ संबंध अनिवार्य रूप से परम्परा-साम्य और एकत्व प्रकट करता है। शिवपुराण में शिव के आदि तीर्थंकर वृषभदेव के रूप में अवतार लेने का उल्लेख[24] है और प्रभास पुराण में भी ऐसा ही उल्लेख प्राप्त होता है[25]।

शिवपुराण में ऋषभदेव को शिव के अट्ठाईस योगावतारों में गिनाया गया है और उन्हें प्राचीनता की दृष्टि से राम और कृष्ण के अवतारों से भी पूर्ववर्ती मान्य किया गया है।

वैदिक परम्परा में वैदिक रुद्र को ही पौराणिक तथा आधुनिक शिव का पूर्व रुप माना जाता है, जबकि जैन परम्परा में ऋषभदेव को ही शिव कहा गया है, ऋषभदेव के मोक्ष मार्ग को शिवमार्ग तथा मोक्ष को शिवगति कहा गया है। शिव वस्तुत: धर्म प्रजापति के वंशज थे और धर्म प्रजापति ही पन्द्रहवें जैन तीर्थंकर धर्मनाथ हैं[27]।

रुद्र सूक्त में रुद्र का सर्वज्ञ वृषभ के रुप में उल्लेख किया गया है और कहा गया है कि "हे विशुद्ध, दीप्तिमान, सर्वज्ञ वृषभ ! हमारे ऊपर ऐसी कृपा करो कि हम कभी नष्ट न हों[28]।"

ऋग्वेद में रुद्र का सोम के साथ आह्वान किया गया है[29] और सोम को वृषभ की उपाधि दी गई है[30]। ऋग्वेद में रुद्र का व्रात्य के साथ उल्लेख किया गया है और सूक्त के आरम्भ में ही कहा गया है कि "व्रात्य महादेव बन गया, व्रात्य ईशान बन गया है[31]।" "व्रात्य ने अपने पर्यटन में प्रजापति को शिक्षा और प्रेरणा दी[32]।"

आचार्य विमल सूरि के "पउम चरिउ" में जिनेन्द्र का रुद्र के रुप में स्तवन किया गया है और रुद्र से सम्बन्धित विविध प्रसंगों का ऋषभ से सम्बन्धित विविध प्रसंगों से आध्यात्मिक तादात्म्य और सामंजस्य स्थापित किया गया है[33]।

आचार्य वीरसेन ने अर्हन्तों का पौराणिक शिव के रुप में उल्लेख किया है[34]।

महाकवि पुष्पदन्त ने अपने महापुराण में ऋषभ का रुद्र के रुप में अनेकश: उल्लेख किया है और रुद्र के विविध प्रसंगों और ऋषभ के विविध प्रसंगों का साम्य और ऐक्य स्थापित किया है[35]।

### लोकमान्य साक्ष्य

वैदिक मान्यता के अनुसार, शिव की जन्म तिथि शिवरात्रि के रूप में प्रतिवर्ष माघ कृष्णा चतुर्दशी के दिन व्रत रखकर मनायी जाती है। जैन परम्परा के अनुसार, ऋषभदेव के शिवगति-गमन, मोक्ष या निर्वाण की तिथि भी माघ कृष्णा चतुर्दशी ही है, जिस दिन ऋषभदेव को शिवत्व उत्पन्न हुआ था । उस दिन समस्त साधु-संघ ने दिन को उपवास रखा तथा रात्रि में जागरण कर शिवगति-प्राप्त ऋषभदेव की आराधना की । इस रूप में यह तिथि "शिवरात्रि" के नाम से

प्रसिद्ध हुई ।

वैदिक परम्परा में शिव को कैलाशवासी कहा गया है। जैन परम्परा में भी तीर्थंकर ऋषभ की शिव-साधना रूप तप और निर्वाण का क्षेत्र कैलाश पर्वत है, जहां उनके पुत्र चक्रवर्ती सम्राट् भरत ने एक मन्दिर बनवाया था और उनकी मूर्ति स्थापित कराई थी"।

शिव ने तप में विघ्न उपस्थित करने वाले कामदेव को नष्ट कर शिवा से विवाह किया। शिव का यह प्रसंग ऋषभदेव से पूर्णतः मेल खाता है। ऋषभदेव ने मोह को नष्ट कर शिवा देवी के रूप में "शिव" सुन्दरी मुक्ति से विवाह किया।

उत्तरवैदिक मान्यता के अनुसार, जब गंगा आकाश से अवतीर्ण हुई, तो चिरकाल-पर्यन्त वह शंकर की जटा में ही भ्रमण करती रही, तदुपरान्त ही वह भूतल पर आई। तीर्थंकर ऋषभदेव की स्वसंवित्तिरूपी ज्ञान-गंगा असर्वज्ञ दशा तक उनके मस्तिष्क में ही प्रवाहित रही, तत्पश्चात् सर्वज्ञ होने के बाद वही धारा संसार का उद्धार करने के लिए वाणी द्वारा प्रवाहित हुई।

जैन पुराणों में, जैसे ऋषभदेव के वैराग्य का कारण नीलांजना नाम की अप्सरा थी, उसी प्रकार वैदिक परम्परा में नारद द्वारा शंकर-पार्वती के सम्मुख "द्यूत-प्रपंच" का वर्णन उल्लिखित है जिससे प्रेरित होकर शिव की संसार से विरक्ति, परिग्रह-त्याग तथा आत्म-ध्यान में तल्लीनता का सुविस्तृत उल्लेख किया गया है।

राजस्थान के प्राचीन जैन तीर्थ केशरियानाथ में ऋषभदेव को केशर चढ़ाने का महात्म्य माना जाता है। वस्तुतः ऋषभदेव जटाओं के कारण ही केशरियानाथ कहलाते हैं। केशर जटा का ही पर्याय है।

वैदिक परम्परा में शिव को महेश्वर कहा गया है। जैन परम्परा ऋषभदेव को महेश्वर मानती है। उन्होंने ही सर्वप्रथम अपनी पुत्री "ब्राह्मी" को लिपि (अक्षर विद्या) का परिज्ञान कराया।

वैदिक परम्परा में शिव का वाहन "ऋषभ" (बैल) है तो जैन मान्यता में भगवान् ऋषभदेव का चिह्न भी "वृषभ" (बैल) है।

तप, ज्ञान, इन्द्रिय-दमन, शान्ति और अहिंसा विषयक शिव की वैसी ही मान्यतायें हैं जैसी ऋषभ और अन्य तीर्थंकरों की ।

### महौषधिदान

ऋग्वेद में शिव को भेषज या औषधि दाता कहा गया है। जैन वाङ्मय में पुराणकारों ने ऋषभ को जन्म-जरा-मृत्यु आदि सांसारिक व्याधियों से पीड़ित जीवों को धर्मरूपी औषधि प्रदान करने वाला कहा है।

### दो पत्नियां और ज्येष्ट पत्नी से सौ पुत्र

महापुराण के अनुसार, ऋषभदेव को उनकी पत्नी यशस्वती से सौ पुत्रों की प्राप्ति हुई जिनमें ज्येष्ठ पुत्र भरत चक्रवर्ती हुए। रुद्र की विशेष रूप से दो पत्नियों के उल्लेख मिलते हैं-सती और पार्वती। सती से उत्पन्न मानसपुत्र पृथ्वी और अन्तरिक्ष में शत-रुद्र के नाम से प्रसिद्ध हुए।

### वैराग्य, वनगमन और ध्यान

शैव सम्प्रदाय में ऋषभ का बहुत महत्त्वपूर्ण स्थान है। लिंग पुराण और वायु पुराण के अनुसार, ऋषभ सब क्षत्रियों में पूज्य और उनके पूर्वज थे। पुत्र-वत्सल ऋषभ ने ज्येष्ठ पुत्र भरत को राज्य देकर वैराग्य धारण किया और ज्ञान प्राप्त कर शिव रूपी परम पद प्राप्त किया। स्कन्द पुराण में, शंकर की संसार से विरक्ति, समस्त परि-ग्रह त्याग, वनगमन, दिगम्बर वेश, आत्म-ध्यान में तल्लीनता आदि का जो विशद् वर्णन मिलता है, वह अपने मुख्यांश में ज्यों-का-त्यों ऋषभ के लिए भी उपयुक्त प्रतीत होता है।

### शिव के अवतार ऋषभ

जिस प्रकार जैन पुराणों में ऋषभ आदि २४ तीर्थकरों की उत्पत्ति का वर्णन है, उसी प्रकार शैव पुराणों में २८ परावर्तो का वर्णन पाया जाता है। वर्तमान वाराह कल्प में उनका सबसे प्रथम रूप शिखायुक्त श्वेत महामुनि के नाम से हिमवान् पर्वत के शिखर पर छागल नामक पर्वत पर प्रकट हुआ। नवमें परावर्त में वे ऋषभ के नाम से उत्पन्न हुए । शिव पुराण[१७] (४/४७-४८) में उल्लेख है कि कैलाश पर्वत पर स्वयं शिव ही सर्वज्ञ सर्वगामी ऋषभ जिनेश्वर के रूप में प्रगट हुए थे और उनका चरित्र स्वर्गदायी, यशस्कारी और आयुवर्धक है।

### शिव और ऋषभ के गण और गणधर

शिव के अनुयायी गण कहलाते हैं, और उनके नायक हैं शिवपुत्र गणेश। ठीक यही व्यवस्था ऋषभ देव के तीर्थ में भी पाई जाती है। उनके मुनियों के गणनायक या गणधर वृषभसेन हुए। यथार्थत: जैन परम्परा में सभी तीर्थकरों के अनुयायी मुनियों के गण रहे हैं और उनके अधिनायक गणाधिप, गणेश या गणधर कहलाते हैं। उसी परम्परा में महावीर के भी गणधर इन्द्रभूति गौतम थे।

### आगम और निगमः

शैव धर्म का प्रतिपादन करने वाले प्राचीन परम्परागत ग्रंथ आगम कहलाते हैं जिनकी संख्या सौ से भी अधिक है। इनमें काभिक, कारण, सुप्रभेद, वातुल तथा शाक्तागम, कौलागम, मित्रागम आदि विशेष प्रसिद्ध हैं। प्राचीन आर्ष जैन ग्रंथ भी आगम कहलाते हैं, जैसे द्वादशांग आगम या अर्धमागधी आगम, षट्-खण्डागम आदि। वेदादि प्राचीन साहित्य निगम कहलाते हैं।

### शिव और ऋषभ की पूजा विधि में एकरूपता

जैन और शैव पूजा सामग्री में भी एकरूपता है। जल, सुगंध, अक्षत, पुष्प, दीप, धूप, नैवेद्य और फल यही अष्टद्रव्य ऋषभ आदि सभी तीर्थंकरों एवं शिव दोनों परम्पराओं की पूजा विधियों की साधन सामग्री होते हैं।

पत्रैः पुष्पैः फलैर्वापि जलैर्वा विमलैः सदा।

करवीरैः पूज्यमानः शंकरो वरदो भवेत्।।

- स्कन्द पुराण[१८] (१/५/८९)

- अग्नि पुराण[11] (७४/६३) आदि।

## शैव और जैन शासन-देवता

सिंहवाहिनी चक्रेश्वरी देवी जैसे शिव के साथ सम्बद्ध हैं, वैसे ही ऋषभ के साथ भी। वे उनके शासन देवता पद पर प्रतिष्ठित हैं। ऊर्जयन्त गिरनार (काठियावाड़) की सिंहवासिनी देवी जैनों द्वारा भी पूज्य मानी जाती हैं। शिव सम्बन्धी अन्य देवियां, जैसे काली, महाकाली, गौरी, वज्रांकुश आदि तथा देव कुमार षण्मुख आदि अनेक देव जैन तीर्थंकरों के शासन-देवी-देवताओं के रूप में जैन मन्दिरों में प्रतिष्ठित और पूजित पाये जाते हैं।

## शिव और ऋषभ की एक साथ स्तुति

जैन कवियों के मानस में ऋषभ और शिव का ऐक्य और अभिन्नत्व वर्तमान रहा है। जैन साहित्य में आदि तीर्थंकर ऋषभ की रुद्र या शिव के रूप में स्तुति करने के परम्परा प्राचीन काल से निरन्तर प्रचलित पाई जाती है[40] (महापुराण-२४/३३)। शिव रुद्र के रूप में पश्चात्कालीन मान्यताओं के अनुसार जो नई बातें समाविष्ट हो गई, उनका निषेध करते हुए भी, जैन कवियों ने जिनेन्द्र को रुद्र मानकर भी स्तुति की है (नागकुमार चरित[41] -महासती पृथ्वी देवी द्वारा स्तुति-२/३)। जैन और शैव आम्नायों में रुद्रस्तवन मिलते हैं। प्रारंभ में शिव का स्मरण रुद्र के नाम से किया जाता था। वेदों में उनका "रुद्र" नाम आया है। "पउम चरिय" के मंगलाचरण रुद्राष्टक में ऋषभ का रुद्र के रूप में स्मरण किया गया है।

डा०ए० चिन्तामणि ने लिखा है कि "इक्ष्वाकुवंशी ऋषभदेव जैनों के प्रथम तीर्थंकर हैं और उन्होंने आर्यों को अहिंसा धर्म का पाठ पढ़ाया था। ऋग्वेद में इन्हीं ऋषभ की प्रशंसा की गई है और श्रीमद्भागवत पुराण में इनको विष्णु का उवतार घोषित किया गया है। ऋषभ का चरित्र हिन्दु पुराणों में वैसा ही है जैसा कि जैन शास्त्रों में है।

प्राचीन आदिवेद जो अहिंसा पर आधारित था, इक्ष्वाकुवंशी भगवान् ऋषभदेव द्वारा उपदिष्ट हुआ था। ऋग्वेद की रचना के पहले ही ऋषभ प्रणीत अहिंसा धर्म अस्तित्व में था। मोहनजोदड़ो और हड़प्पा के पुरातत्त्व से इस मान्यता का समर्थन होता है। वहां दिगम्बर खड्गासन योगियों की आकृतियां मिली हैं जो तत्कालीन मानवों के उपास्य थे। वे योगी जैनों के प्रथम तीर्थंकर ही हैं जिन्होंने अहिंसा धर्म का प्रचार और योगचर्यामय तप की साधना की थी। सिन्धु उपत्यका के पुरातत्त्व से सिद्ध यह ऋषभ प्रणीत अहिंसा धर्म निस्संदेह ऋग्वेद की ऋचाओं के रचना काल से पहले ही प्रचलित हो चुका था। ऋषभ मतानुयायी उन आर्यों से प्राचीन आर्य थे जो बाद में भारत आये।

दक्षिण भारत में प्रचलित शैव धर्म में रुद्र, शिव अथवा कपालेश्वर की पूजा की जाती है जिनकी महिमा थेवर के भजनों में है। इस पर भी शैव एक आदि शैव धर्म की बात कहते हैं जिसमें शिव प्रेम और दया के अवतार ही माने गये हैं। वह आदि शैव धर्म ऋषभदेव का अहिंसा धर्म था जो दक्षिण में प्रचलित रहा।

अतः यह बहुत-कुछ संभव है कि भगवान् ऋषभ ही वास्तविक शिव हैं और आदि शैव धर्म जैन धर्म से अभिन्न था। अधुना शिव का जो रूप मिलता है, वह कापालिकों का दिया हुआ है[42]।

## ऋषभ और शिव का ऐक्य और अभिन्नता

पुरातन परम्परा इस बात की साक्षी है कि ऋषभ और शिव अभिन्न थे। स्वयं शिव पुराण के रचयिता यही कहते

है, यथा:

इत्थं प्रभाव ऋषभोऽवतार शंकरस्य मे।

सतां गतिर्दीनबन्धु नवम: कथितस्तव:।।४७।।[४३]

- शिव पुराण - ४७

अर्थात् इस प्रकार ऋषभावतार होगा जो मेरे लिये शंकर (शिव) हैं। वह सत्पुरुषों के लिए सत्पथ, नवमें अवतार और दीनबन्धु होंगे।

इसी प्रकार, प्रभासपुराण में स्पष्ट शब्दों में लिखा है कि ऋषभ को शिव का अवतार कैलाश में हुआ, यथा:

कैलाशे विमले रम्ये वृषभोऽयं जिनेश्वर:।

चकार स्वावतारं च सर्वज्ञ: शिव:।।५९।।[४४]

- प्रभास पुराण - ५९

इस उल्लेख से स्पष्ट है कि शिव-शंकर का अलंकृत रूप मूलत: ऋषभदेव के तेज और तपस्या का रहस्यमय वर्णन है। इसी प्रकार, जैन परम्परा में भी ऋषभदेव का बहुश: स्मरण शिव के रूप में मिलता है।[४५, ४६]

## प्राचीन काल में प्रचलित प्रतीकालंकारवाद शैली

विद्वानों को लगभग दो हजार साल पहले लिखा हुआ एक पत्रक (Letter Aristeas) मिला है जिसमें लिखा है कि प्राचीन काल में एक चित्र शैली (Symbolic) की भाषा और लिपि (Pictographic Language & Script) प्रचलित थी। विद्वान् ऋषि-मुनि उस शैली का आश्रय लेकर अध्यात्मवाद का निरूपण किया करते थे जिसे वे अपने शिष्यों को देते थे। गुरु-शिष्य परम्परा से यह रहस्यवाद मौखिक प्रणाली द्वारा धारावाहिक रूप से चलता रहा। किन्तु एक समय आया जब लोग इस रहस्य को भूल गए। "अनर्थकाहि मंत्रा:" की बात टीकाकारों को बरबस ही कहनी पड़ी। बाइबिल में विद्वानों को इसीलिए ललकारा गया कि उन्होंने ज्ञान की कुंजी को खो दिया (Woe into ye Layers ye have lost the key of knowledge)[४७]। वैदिक परम्परा के ब्राह्मण ऋषियों में इस शैली का रहस्य लुप्त हो गया। इस साक्षी से शिव का अलंकृत रूप स्पष्ट भासता है, वास्तविक नहीं। महाकवि कालिदास इस सत्य से परिचित थे (न सन्ति याथार्थ्यविद: पिनाकिन:-कुमार संभव - ५/७७)[४८]। प्रतीकवाद को समझ लेना हर एक का काम नहीं, गूढ़ार्थ तक पहुंचना होता है।

## ऋषभ और शिव की मूर्तियों में समानता

इस प्राचीन प्रचलित मान्यता के आधार पर कि ऋषभ ही शिव हैं, शिव की इस प्रकार की मूर्तियां बनाई गई जो बिल्कुल ऋषभ-मूर्ति से मिलती-जुलती हैं। इन्दौर संग्रहालय में इस प्रकार की एक मूर्ति है। उसे देखकर जैन मूर्ति का भ्रम होता है, किन्तु वह शिव की मूर्ति है।[४९] कतिपय लिंगाकार जैन मूर्तियां भी मिली हैं। लिंग-पूजा कैलाशपूजा का प्रतीक है।

## शैव-जैन परम्पराओं में क्षेत्रपालों का स्थान

शैव परम्परानुसार देवों का भय दूर करने के लिए शिव ने चौसठ क्षेत्रपालों की सृष्टि की थी और यह व्यवस्था

की थी कि उनकी अर्चना किए बिना धार्मिक क्रियायें निष्फल होंगी। जैन मन्दिरों के प्रवेश-द्वार पर प्राय: क्षेत्रपाल की स्थापना पाई जाती है जिनकी वंदना-अर्चना आवश्यक मानी जाती है। वे इस तीर्थक्षेत्र या मन्दिर के संरक्षक देवता समझे जाते हैं।

### शैव और जैन गुफायें और मन्दिर

प्राय: प्राचीन शैव और जैन गुफायें और मन्दिर एक दूसरे के समीप स्थित पाये जाते हैं। वेलूर (एलोरा) के गुफा मन्दिर इस बात को प्रमाणित करते हैं। विशाल शैव गुफा मन्दिर बड़ा कैलाश एवं जैन गुफा मन्दिर छोटा कैलाश कहलाते हैं। करकंडु नरेश (महावीर-पूर्व) द्वारा पार्श्वनाथ के तीर्थ में बनवाई गई धाराशिव (तेरपुर, जिला उस्मानाबाद, आन्ध्र प्रदेश) की शैव और जैन गुफायें तो प्रसिद्ध ही हैं। चन्देल राजाओं द्वारा बनवाये गये खजुराहो (जिला छतरपुर) के जैन और शैव मन्दिर अपनी स्थापत्य और मूर्तिकला के बेजोड़ नमूने हैं। नर्मदा तट पर ओंकारेश्वर के समीप जैन तीर्थ क्षेत्र सिद्धवरकूट शैव-जैन सम्बन्धों की प्रगाढ़ता का प्रमाण है।

### त्रिशूल और त्रिरत्न

वैदिक परम्परा में शिव को त्रिशूलधारी बतलाया गया है। जहां भी शिव की मूर्तियां उपलब्ध होती हैं, वहां उनके चिह्न (प्रतीक) स्वरूप त्रिशूल अंकित किया जाता है। शंकर का लांच्छन त्रिशूल है और वही चिह्न त्रिरत्न के नाम से जैन निर्मितियों में और मूर्तियों आदि पर पाया जाता है। उड़ीसा में उदयगिरि की खारवेल की गुफा में यह स्पष्टत: दृष्टव्य है। जैन परम्परा के अनुसार, त्रिरत्न या रत्नत्रय सम्यक् दर्शन, सम्यक् ज्ञान और सम्यक् चारित्र का प्रतीक है। कुषाणकालीन जिनमूर्तियों के आसन में त्रिशूल पर ही धर्मचक्र का चित्रांकन किया गया है।[१०]

### ललित कलायें

शिव को गीत, वाद्य, नृत्य आदि कलाओं का आदि प्रवर्त्तक माना गया है। डमरू और नटराज की मुद्रा सुप्रसिद्ध है। उसी प्रकार, आदि तीर्थंकर ऋषभदेव के सम्बन्ध में महापुराण[११] (१६/१२०) में उल्लेख है कि उन्होंने अपने पुत्र और शिष्य वृषभसेन को न केवल गीत-वाद्यादि की शिक्षा ही दी, वरन् सौ से भी अधिक अध्यायों में गंधर्व-शास्त्र का प्रतिपादन भी किया।

इस प्रकार, ऋषभ और शिव के सम्बन्ध में तुलनात्मक दृष्टि से विवेचन करने पर इन दोनों में पूर्ण समानता दृष्टिगोचर होती है तथा यह निष्कर्ष निकलता है कि यह समानता किसी एक ही विराट महापुरुष की ओर इंगित करती है और वे विराट् महापुरुष तीर्थंकर ऋषभदेव ही थे, अन्य कोई नहीं।

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# वैदिक एवं पौराणिक साहित्य में ऋषभदेव

प्रो० खुशाल चन्द्र गोरावाला *

गभट्ठिअस्स जस्स उ हिरण्णवुट्ठी संवचणा पडिया।
तेणं हिरण्णगब्भजयम्मि उवगिज्जए उसभो।।

(पम्मच 3-68)

वैदिक परम्परा में घोषणा-वाक्य है-
"अस्मद्देश प्रसूतस्य सकाशादग्रजन्मन:।
स्वं स्वं धर्म प्रशिक्षेयु: पृथिव्यां सर्वमानवा: ।।

आर्यों (आव्रजकों या नोमैडों) के आगमन को ही आधुनिक विश्व-इतिहास तथा प्राचीन भारतीय इतिहास का प्रारम्भ मानना, वेदों को पाश्चात्य विश्व के लिए उद्धरित करने वाले महामनीषी मैक्समूलर को भी इष्ट था, जैसा कि उनके "वेदों की उपयोगिता दुगुनी है विश्व तथा प्राचीन भारतीय-इतिहास की दृष्टि से"- वाक्य से स्पष्ट है। जर्मन मनीषियों का भारतीय संस्कृति की शोध हमारा महोपकार है तथा उपलब्ध स्रोतों के आधार पर यह उनका उदार अध्ययन था। (जैसा कि आज का ब्राह्मण-अर्थ करने से स्पष्ट है)। किन्तु जब वे बौद्ध साहित्य के संपर्क में आए तो उन्होंने वेदों के आधार पर बनी मान्यताओं में परिवर्तन किया तथा बौद्ध मान्यताओं के मूल की ओर मुड़े। इस शोध में सबसे पहले उनकी दृष्टि उन जनजातियों पर गई जिन्हें वेदों में दास, दस्यु, पणि, व्रात्य आदि नामों से उल्लिखित गया किया है तथा वैदिक धर्म को न मानने वाला कह करके इन्द्रादि से इनके विनाश की प्रार्थना करते थे। इन ऋचाओं पर पुनर्विचार करने पर जिज्ञासुओं या विद्वानों को प्रतीति हुई कि आर्यों के आने से पहले ही से सप्तसिन्धु, आदि भारत के अंचलों में बसे "जनों" ने, आर्यों की संस्कृति को ग्रहण नहीं किया था क्योंकि उनमें से कितने ही "जनों" की संस्कृति वैदिक संस्कृति से बेहतर थी।

निग्गंठ - इतिहास के स्त्रोतों (पुरा अवशेष, टंकितलेख, जनोक्तियां और साहित्य) में भाषा-विज्ञान भी आ चुका है। फलत: उक्त स्त्रोतों के आधार पर भाषा-विज्ञान की दृष्टि से खोज करते हुए जेकोबी को संतोष नहीं हुआ, क्योंकि बौद्ध वाङ्मय में आए निगण्ठ का बुद्ध के प्रतिद्वन्दी रूप से वर्णन का समाधान वैदिक स्त्रोतों की व्याख्या से नहीं होता था। वेद ब्राह्मण तथा यज्ञ विरोधी होने के कारण बौद्धों को व्रात्य आदि मानने की कल्पना आयी किन्तु इतिहास के चारों सर्वमान्य स्रोतों ने ही रोक दिया क्योंकि भारतीय इतिहास के ये साक्षी महात्मा बुद्ध उनके धर्म को वेदोत्तर घोषित करते थे तथा बुद्धवर्ती निग्गट्ठ "निर्ग्रन्थ" या दिगम्बर को भी इन (बुद्ध) का प्रतिद्वन्दी कहते थे। फलत: पाणिनि-पतञ्जलि द्वारा उल्लिखित "श्रमण ब्राह्मणा"[1] को समझने के लिए बुद्ध के पूर्ववर्ती पार्श्वनाथ पर दृष्टि गई । अग्रजन्मा - पार्श्वनाथ ऋषभ या वृषभ के समान होकर भी निर्ग्रन्थ परम्परा में अग्रजन्मा नही थे अपितु बहुत बाद के थे। वैदिक युग के आरम्भ में यज्ञ प्रक्रिया में ब्रह्मा चतुर्थ[2] था तथा यज्ञ की सविधि तथा निर्विघ्न पूर्ति का परिचालक होने से "ब्राह्मणों" का रक्षयिता होने के कारण उत्तर काल में स्वमुखेन प्रजापति का मुख बनकर अग्रजन्मा बन गया था। किन्तु यजुर्वेद स्पष्ट कहता है

* मं०.38/21, च-9, ब्रह्मानन्द पुरी एक्सटैंशन, वाराणसी-221005

कि अग्रजन्मा "हिरण्यगर्भ"[3] था, अत: अपनी अग्रता को बनाए रखने के लिए प्रजापति को हिरणगर्भ बतलाना स्वाभाविक था, किन्तु अलौकिकता या रहस्यवाद के भाव का यह शब्द विज्ञान की कसौटी पर भी खरा उतरना सरल नहीं है। तथा प्रजनन-विज्ञान तो स्पष्ट कहता है कि गर्भज प्राणियों में ही नहीं अण्डज प्राणियों में भी गर्भाण्ड सोने का नहीं अपितु उस जाति के नर-नारी के रज-वीर्य का ही अण्ड होता है। फलत: हिरण्यगर्भ का सोने का अण्ड अर्थ न करके अन्यपद प्रधान बहुव्रीहि समास करने पर व्याख्या होती है - जिसके गर्भ में आने पर सृष्टि स्वर्णमयी हो गई थी। यहां पर (स्वर्ण) शब्द भी लाक्षणिक है जैसा कि चक्रवर्ती के रत्नों में रत्न शब्द है तथा इतिहास में "स्वर्ण युग" आदि है। भारतीय परिवेश में जन्मे और बढ़े पुरातत्ववेत्ताओं ने इसलिए ही लिखा था। प्राचीन समय से ही भारतीय समाज में ऐसे मनीषी थे जो श्रमण कहे जाते थे। वे ध्यानस्थ ही रहते थे तथा यदा-कदा "मोक्षमार्ग" का उपदेश देते थे। वह उपदेश प्रचलित धर्म (वैदिक या ब्राह्मण) से भिन्न होता था[5]।

यह सुविदित तथ्य है कि प्राचीन भारतीय इतिहास के समान प्राचीन साहित्य के उद्धार का श्रेय भी पाश्चात्य विद्वानों को ही है। यदि मैक्सम्यूलर, आदि ने वेदों को विश्व के सामने रखा तो जर्मन विद्वान् जैकोबी[6] को जैन वाङ्मय के उद्धार का श्रेय जाता है। उन्होंने लिखा कि बौद्ध वाङ्मय में आया "निगंठ" ही नहीं अपितु पावा में "नाठपुत्त" का निर्वाण भी मिलता है तथा उन्होंने सिद्ध किया कि महावीर से 250 वर्ष पूर्व लगभग 877 ई0 पू0 में वाराणसी के राजा विश्वसेन के पुत्र रूप में निर्ग्रन्थों के 23वें तीर्थंकर (उपसर्गहर वामासुत ) पार्श्वनाथ हुए थे जिसे समस्त पाश्चात्य विद्वानों ने माना जैसा कि "बुद्धिस्ट इण्डिया" के प्रसिद्ध लेखक के शब्दों में "जैन लोग भारत में प्रारम्भ से और बौद्ध धर्म के उत्थान से लेकर अद्यावधि अविच्छिन्न रूप से रहते आए हैं।"[7]

जैकोबी के द्वारा कल्पसूत्र आदि के अध्ययन तथा सम्पादन ने पाश्चात्य जगत् को उस जैन वाङ्मय की ओर आकृष्ट किया जिसको मूल आर्हतों (दिगम्बरों ) ने वीरनिर्वाण की छठी शती में लिपिबद्ध किया था तथा जो सम्प्रदायियों (श्वतोम्बरों) में वी० नि० की दसवीं शती में लिपिबद्ध हो सका था। जैन वाङ्मय के प्रकाश में आते ही तत्कालीन पुरातत्व वेत्ताओं में थामस, आदि ने माना कि महात्मा बुद्ध जैन धर्म के संस्थापक का विद्रोही (मध्यम मार्गी) शिष्य था[8] तथा बेवर, लार्सन, आदि को अपनी मान्यता "जैन धर्म, बुद्ध धर्म की प्राचीन शाखा है" को बदलना पड़ा तथा डा0 व्यूहलर की कृति ने श्री हुल्ल[9] की प्राचीनतम कल्पना को भी बल दिया जिसके अनुसार मोहनजोदड़ो, हड़प्पा उत्खनन के पहिले सुमेरियन-सभ्यता को इतिहासज्ञ प्राचीनतम कहते थे। इस पुराविद्या क्रांति के कारण ग्रंथ (पुस्तक) रूप से प्राचीनतम माने जाने वाले वेदों का पुन: आलोड़न भी हुआ तो पता लगा कि ऋग्वेद में ही वृषभ शब्द अनेक बार आया है तथा नन्दी (सांड़) इन्द्र, रुद्र, सोमादि परक अर्थ करके इनके लिए प्रयुक्त हुआ है। इसके अतिरिक्त, वेदों में आए शिश्नदेव तथा "वातरशन" पदों की भी वैसी ही व्याख्या की गई है जैसी कि "देवानांप्रिय इति मूर्खे" करके पतञ्जलि ने सम्राट् अशोक की उपाधि ही लिखी थी।

यह इसलिए संभव हुआ कि वेदों के मुख्य व्याख्याकारों (महीधर तथा सायण) में सायण की टीका ही पाश्चात्य जगत् को स्पष्टतर लगी। जबकि ऋषियों को वेदमन्त्रों के दर्शन होने के लगभग तीन सहस्र वर्ष बाद सायण हुए थे तथा भारत आए आर्य (आव्रजक) तब तक यहां के मूलवासियों से मोक्ष, सन्यास, संयम, दर्शन, मुनि आदि लेकर तथा कर्मकाण्ड और परकर्तृत्व आदि देकर उनमें घुलमिल गए थे और "येषांच शाश्वतिक: समन्वय:" हो चुका था। फलत: सायण आर्यों के मूल रूप तथा सप्तसिन्धु आदि प्रदेशों में बसे मूल निवासियों के स्वरूप की कल्पना ही नहीं कर सकते थे, जैसा कि

उनके द्वारा अथर्ववेद के पंचदशम काण्ड[10] के प्रथम सूक्त -"व्रात्य आसीदीयमान एव स प्रजापतिं समैरयत्" की व्याख्या "कांचद विद्वत्तमं महाधिकारं पुण्यशलीं विश्वसम्मान्यं कर्मकांडपरैर्ब्राह्मणैर्विद्विष्टं व्रात्यमुपलक्ष्य वचनमिति मन्तव्यम्" से स्पष्ट है। उनके लिए भाषा-विज्ञान की दृष्टि से सोचना भी संभव न था, क्योंकि तैत्तिरीय ब्राह्मण यजुर्वेद (3, 4, 5, 1) व्रात्य को नरमेध को वध्य बलि कहता था और व्यासजी महापातकी[13] कह चुके थे।

हम यजुर्वेद[14] में (15 मं सूं0 2-4) विश्व पुरुष को "अग्रजन्मा" और हिरण्यगर्भ में खोजें तथा चमत्कार परक व्याख्या को विवेकसंगत बनावें। प्रजापति अग्रजन्मा थे यह दोनों धाराओं (श्रमण, ब्राह्मण) को इष्ट है। वे हिरण्यगर्भ थे, अर्थात् उनके गर्भ में आते ही सृष्टि सुवर्णमयी हो गई थी। उन्होंने प्रजा को कृषि, मसि, असि का उपदेश दिया था। अपने अभ्युदय की चरम सीमा पर पहुंचकर संसार तत्व को समझ कर मोह छोड़कर वे विरक्त हो गए थे। आसमुद्रान्त शासन को छोड़कर मुमुक्षु हुए नाभिनन्दन ने अपनी समाधि के द्वारा रागादि दोषों के मूल कर्मों का क्षय कर वीतराग होकर जीव उद्धार करने का मन्त्र दिया था और परमब्रह्म[15] पद को प्राप्त हुए थे। यजुर्वेद का हिरण्य सूक्त "कस्मै देवाय हविषा विधेम" जिज्ञासा का उसी प्रकार समाधान करता है जिस प्रकार बौद्धों के निगंठ का बुद्ध के अग्रज समकालीन नाटपुत्त के श्रमण वर्णन "पावाए णिव्वुदो महावीरो" ने किया था। वे शिश्न देव थे, अर्द्धनारीश्वर थे और वातरशन थे इसलिए ही ऋग्वेद द्वारा जगह-जगह उन्हें सादर संस्तुत किया है तथा वेदपूर्व में घुलने मिलने पर पुराण युग में अवतारों के क्रम से 8वां अवतार भी माना है। प्रारम्भ में शतपथ ब्राह्मण प्रजापति के मत्स्य, कूर्म और वराह अवतारों को देता है। महाभारत इन तीन के साथ नृसिंह, वामन, परशु-राम, राम, वासुदेव (कृष्ण), हंस, कल्कि, जोड़कर दश करता है। हरिवंश पुराण 6 ही मानता है। वायुपुराण दत्तात्रेय और व्यास बढ़ाकर 12 करता है। वराहपुराण बुद्ध को बढ़ाता है। भागवत में 22 (प्रथम स्क0) 23 (द्वि० स्क०) और 16 (चतु0 अध्यायी) गिनाए हैं, तथा 8वां अवतार ऋषभ देव को कहता है (स्क0 5 अ0 3)। इस प्रकार स्पष्ट है कि पौराणिक युग आते-आते व्रात्यों के देव वृषभ को वैदिक परम्परा में भागवत ने भी उनके तप, त्याग और प्रभाव को मानकर पतंजलि के "शाश्वतिक विरोधः को शाश्वतिक समन्वयः" कर दिया था।

## पादटिप्पणियां

01 येषां च शाश्वतिकः विरोधः। यथा अहिर्नकुलम्, गोव्याघ्रं, श्रमणब्राह्मणम् अत्र द्वन्द्वसमासत्वेन स्वाभाविक विरोधत्वात् एकवद्भावः।

02 होता, उद्गाता, अध्वर्यु तथा ब्रह्मा यज्ञ के कर्ता थे।

03 हिरण्यगर्भः समवर्तताग्रे भूतस्य जातः पतिरेक आसीत्।
स दाधार पृथिवीं द्यामुतेमां कस्मै देवाय हविषा विधेम।। (13-4)
य आत्मदा बलदा यस्य विश्व उपासते प्रशिषं यस्य देवाः।
यस्य छाया अमृतं यस्य मृत्युः कस्मै देवाय हविषा विधेम।। (25/13)
यः प्राणतो निमिषतो महित्वैक इद्राजा जगतो बभूव।
य ईशे अस्य द्विपदश्चतुष्पदः कस्मै देवाय हविषा विधेम।। (25-11)

येन द्यौरुग्रा पृथिवी च दृढ़ा येन स्वः स्तंभितं येन नाकः।
यो अन्तरिक्षे रजसो विमानः कस्मै देवाय हविषा विधेम।। (32/6)

हिरण्यगर्भः - हिरण्यमयस्याण्डस्यगर्भभूतः प्रजापतिः हिरण्यगर्भः

समवर्तताग्रे = यद्वा हिरण्यमयो अण्डो गर्भवद् यस्योदरे वर्तते सो असौ सूत्रात्मकः
हिरण्यगर्भउच्यते। अग्रेन =प्रपञ्चोत्पतः - प्राक् समवर्तत। मायाध्यक्षात् सिसृक्षोः परमात्मनः
सकाशात् समजायत।

04 चक्र, किंकणी, छत्र, दण्ड, चूड़ामणि, चर्म, तथा असि ये सात रत्न होते थे।
इसी प्रकार महिषी, सेनापति, हाथी, अश्व, पुरोहित, शिल्पी एवं गृहपति ये सात चेतन रत्न होते थे।

05 कलेक्टेड वर्क्स आफ आर0 जी0 भण्डारकर, भा० 1 पृ0 17

06 इण्डियन एण्टीक्वैरी, भा0 7 पृ0 143

07 राईस डेविड्स, पृ0 142

08 इण्डियन सैक्टस आफ जैनिज्म।

09 श्री हुल्श का अनुमान था कि अर्ध-आव्रजक सैमेटिक जन द्रविड़ों के सम्पर्क में आए थे तथा सिन्धु घाटी वाली सुविकसित द्रविड़ों की संस्कृति से वह सब लिया था जो नील की घाटी में पाया गया है।

10 हवन सन्नो रूदेह बोधि वृहदवदेम विदेघेसीसोवीराः।
एवं वभ्रो वृषभ चेकितान यथा देव न हणीषे न हंसणि।। (2 33 15)

11 विहारशील व्रात्य था जिसने प्रजापति को सम्यक् उपदेश दिया था।
किसी महत्तम विद्वान्, महा-प्रभावशाली, पवित्र स्वभाव, विश्वमान्य तथा कर्मकाण्डी ब्राह्मणों के विद्वेष के पात्र व्रात्य को मानकर अथर्व के इस सूक्त को समझना चाहिए।

12 मंगलाचरण की गाथा।

13 महाभारत 5-35-46

14 प्रजापतेश्च वै स परमेष्ठिनश्च पितुश्च पितामसहस्य च प्रियं धाम भवित य एव वेद। (26)
सूक्त।
स प्रजापतिः सुवर्णमात्मानमपश्यत् तत् प्राजनयेत्
तदकेमभवत् तल्लाभमभवत् तन्महदभवत्
तद्ब्रह्मा भवत तत्तपो अभवत् तत् सत्यमभवत् तेन प्रजायते। । 3 ।
सो अवर्धत स महानभवत् स महादेवो अभवम्
स देवानामीशां पर्येति स ईशानो अभवत् 5
स एक व्रात्यो अभवत् स धनुरादत्त तदेवेन्द्रधनुः 6
नीलिमस्योदरं लोहित पृष्ठः 7
नीलेनो प्रियं भ्रातृव्यं प्राणोति
लोहितेन द्विषन्त विध्यतीपित् ब्रह्मवादिनो वदन्ति 8
तं बृहच्च रथंतरं चादित्यश्च विश्वे च देवा अनुव्यचलन् 2

बृहते च वै स रथंतरं चादित्येभ्यश्च विश्वेभ्यश्च देवेभ्य आवृशं च ते एव

विद्वांस भ्रातृव्यमणु वच्चते (3 सूक्त 2 )

सूक्त -7 स सन्नानंत देशमनु व्यचलन 24 तं प्रजापतिश्च

15 प्रजापतिर्यो प्रथमं जिजीविषु समासकृष्यादिषुकर्मस प्रजा: । प्रबुद्धतत्वो: पुनरद्भु

तोदय ममत्वतो निर्विवदे विदांव इत्यादि (देवागम समन्तभद्राचरणा:)

❑ ❑ ❑

# पणि और श्रमण संस्कृति

प्रोफेसर कृष्णदत्त वाजपेयी *

डा० आनंद कुमार स्वामी का यह कथन विचारणीय है : "मैं भारतीय संस्कृति का प्रशंसक इसलिए नहीं हूँ कि वह भारतीय है, बल्कि इसलिए कि वही सच्ची संस्कृति है।" प्रागैतिहासिक काल से लेकर अर्वाचीन समय तक भारतीय संस्कृति का विकास होता आया है। जिन मूलभूत तत्वों को हम उसमें देखते हैं वे हैं: सत्य, अहिंसा, त्याग और सहिष्णुता। मानवता के उदात्त पक्ष को अपना कर इस संस्कृति ने स्वतंत्र चिंतन और "वसुधैव कुटुम्बकम्" की भावना को विकसित किया। इस तथ्य को हम भारतीय दर्शन, धर्म, साहित्य और ललितकलाओं में देख सकते हैं।

हमारे प्राचीन साहित्य में आचार-विचार के दो पक्ष मिलते हैं - एक वैदिक-स्मार्त परंपरा और दूसरी श्रमण परंपरा। वैदिक तथा परवर्ती साहित्य में "श्रमण विचारधारा के तत्व द्रष्टव्य हैं। इन दोनों विचारधाराओं का समन्वय भारतीय संस्कृति में संपन्न हुआ। इससे एक कल्याणप्रद जीवन-दर्शन का निर्माण हुआ, जो मानवता के विकास में सहायक सिद्ध हुआ।

1921-22 में सिंधुघाटी में एक महत्वपूर्ण सभ्यता की खोज हुई, जिसे "सिंधु-घाटी सभ्यता" कहा गया। उसे भारत की प्राचीनतम सभ्यता माना गया। अनेक विदेशी एवं देशी विद्वानों ने उसे अनार्य या द्रविड़ सभ्यता कहा। उनके द्वारा यह धारणा व्यक्त और प्रचारित की गयी कि हड़प्पा, मोहनजोदड़ो, चहुंदड़ो आदि की विकसित नगर-सभ्यता को भारत में बाद में आने वाले "बर्बर" आर्यों ने नष्ट कर दिया और प्राचीन सभ्यता के बहुसंख्यक लोगों को मौत के घाट उतार दिया। यह भ्रांत मत चाहे जिस उद्धेश्य से प्रचारित किया गया हो उसकी पुष्टि के लिए यथेष्ट प्रमाण आज तक नहीं उपलब्ध हो सके। ईरान, अफगानिस्तान तथा उत्तर-पश्चिम भारत (पाकिस्तान सहित) में पिछले पचास वर्षों में अनेक प्राचीन स्थलों में उत्खनन तथा शोध-कार्य किये गए हैं, परंतु उक्त मत की संपुष्टि के लिए आवश्यक सामग्री प्राप्त नहीं हो सकी।

आरंभ में सिंधु नदी के कोंठों में ही उक्त सभ्यता के अवशेष मिले थे, जिससे उसे "सिंधुघाटी-सभ्यता" कहा गया। बाद में हरियाणा-राजस्थान क्षेत्र पर प्रवाहशीला और अंत में अरब सागर में मिलने वाली प्राचीन सरस्वती नदी की घाटी तथा उसके समीपस्थ क्षेत्र से भी इस सभ्यता के अवशेष मिले। अनुसंधानकार्य जारी रहा। आज उक्त सभ्यता के प्रसार के जो विवरण उपलब्ध हैं उनके आधार पर यह कहा जा सकता है कि तथाकथित सिंधुघाटी सभ्यता का प्रसार पश्चिम में बलूचिस्तान से लेकर पूर्व में सहारनपुर एवं आलमगीर पुर (जिला मेरठ, उ०प्र०) तक तथा उत्तर में कश्मीर से लेकर दक्षिण में गुजरात के सूरत क्षेत्र तक था। हो सकता है कि भविष्य की खोजें इन सीमाओं को और भी आगे ले जाएं। अब इस संस्कृति की अधिक व्यवहारिक "संज्ञा" "हड़प्पा संस्कृति" प्रचलित है। कुछ विद्वानों ने उसे "सारस्वत संस्कृति" कहा है। सरस्वती नदी के तट पर की गयी खोजों में प्राप्त अवशेषों के आधार पर ऐसा माना गया है। हाल में बहरीन-क्षेत्र

*एच-१५, पद्माकर नगर, सागर-४७०००४ (म० प्र०)

से हड़प्पा संस्कृति की अनेक कलात्मक मुहरें मिली हैं।

सिंधुघाटी-सभ्यता के लोग लिखना-पढ़ना जानते थे। उक्त क्षेत्र से प्राप्त बहुसंख्यक मुद्राओं पर तथा कुछ धातुखण्डों एवं मृण्पात्रों पर दाएं से बाएं (कभी-कभी बांए से दाएं) लिखी जाने वाली एक लिपि मिली है। इस लिपि को पढ़ने के अनेक प्रयास पिछले लगभग सात दशकों में किए गए हैं और अभी जारी हैं। परन्तु इस लिपि का सर्वसम्मत पाठ अभी तक उपस्थित नहीं किया जा सका। इस दिशा में डा० एस० आर० राव का वाचन अधिक युक्तिसंगत लगता है। सबसे पहले वैडेल नामक विद्वान् ने इस लिपि को पढ़ने का प्रयास किया और घोषित किया कि हड़प्पा-संस्कृति आर्यों की थी। उसने लेखों में कई नाम वैदिक देवों के पढ़े। अन्य विद्वानों में जिन्होंने इस लिपि को पढ़ने की चेष्टा की, हंटर, इवाजनी, हेरास, प्राणनाथ, एस०के०राय आदि के नाम उल्लेखनीय हैं। उन्होंने अपने-अपने ढंग से उक्त लिपि को पढ़ने का प्रयास किया तथा अपने पाठों के आधार पर व्याख्याएं प्रस्तुत कीं। अनेक विद्वानों ने हड़प्पा-संस्कृति को द्राविड़ संस्कृति बताया। व्हीलर, पिगट, ब्लूमफील्ड आदि ने आर्यों को इस संस्कृति का विध्वंसक करार दिया, जिसकी पुष्टि नहीं हो सकी।

भारतीय आर्य, उनके निवास-स्थान, समकालीन अन्य जनों से उनके संबंध आदि अनेक प्रश्नों पर पिछले लगभग दो सौ वर्षों से विद्वान् विचार करते आ रहे हैं। अभी तक अनेक समस्याएं बनी हुई हैं और अधिकारी विद्वान उन पर एकमत नहीं हो सके हैं। प्राचीन साहित्य, ज्योतिष, भाषा-विज्ञान, भूगर्भ विज्ञान, पुरातत्व आदि की सहायता से इन समस्याओं को हल करने के प्रयास किये गये हैं और अब भी हो रहे हैं। इन अध्ययनों के फलस्वरूप हाल में कई रोचक तथ्य सामने आए हैं, जिनके आधार पर हम यह कह सकते हैं कि भारत में आर्यों का आगमन कई समयों में अनेक समूहों के रूप में हुआ। ये लोग उत्तर-पश्चिम की ओर से वर्तमान अफगानिस्तान, सीमान्त प्रदेश, काश्मीर तथा पंजाब में आते रहे। आर्यों की प्राचीनतम शाखा, जिसे हिन्द-यूरोपीय शाखा कह सकते हैं, मध्य एशिया के पामीर-क्षेत्र में थी। इस क्षेत्र को हमारे साहित्य एवं महाभारत में जम्बूद्वीप के उत्तरी भाग उत्तरकुरु की, विशेषकर सुमेरु और उसके समीपवर्ती क्षेत्र की, बड़ी प्रशंसा मिलती है। वर्तमान पामीर का भू-भाग प्राकृतिक सौंदर्य की दृष्टि से अत्यन्त मनोरम है।

अनेक पौराणिक आख्यानों में सुमेरु की इस सौंदर्य-राशि का गुणगान मिलता है। आर्यों का आदि स्थल, जहां उनकी प्रारंभिक सभ्यता का उन्मेष हुआ, सुमेरु-क्षेत्र प्रतीत होता है। वहां इन्द्र नामधारी जन ने अपने शौर्य तथा उत्साह के द्वारा कीर्ति उपलब्ध की होगी। उसके वंशजों या उत्तराधिकारियों ने इस कीर्ति को बढ़ाया। धीरे-धीरे उत्तर-पश्चिमी भाग इन्द्रत्व के मुख्य प्रसार क्षेत्र बने।

मेरु प्रदेश से आर्यों की अनेक शाखाएं समय-समय पर इस क्षेत्र में आईं। कुछ शाखाएं ईरान, पश्चिमी एशिया तथा यूरोप के कई भागों में गईं। इनमें अनेक प्रकार के सांस्कृतिक एवं आर्थिक आदान-प्रदान होते रहे। जल तथा स्थल मार्गों से लंबी यात्राएं करने वाले अर्थलोलुप पणि-जनों (वर्तमान बनियों) के उल्लेख वैदिक साहित्य में प्राप्त होते हैं। वर्तमान पुरातात्विक शोधों से ज्ञात हुआ है कि सिंधुघाटी या "हड़प्पा-संस्कृति" के लोगों तथा ईरानी-सुमेरी संस्कृति के लोगों में अच्छे व्यापारिक संबंध थे। बहरीन से प्राप्त मुद्राओं से भी इसकी पुष्टि हुई है।

आर्यों ने जलयात्रा को प्रोत्साहन देने के लिए नौका-निर्माण की ओर ध्यान दिया। इस बात के पुष्ट प्रमाण नहीं प्राप्त हो सके कि उन्होंने नौका -निर्माण-कला असुरों से या अन्य किसी पश्चिमी जाति से सीखी, अथवा उसके आविष्कारक वे स्वयं थे। तत्कालीन साहित्य से केवल इतना पता चलता है कि आर्य लोग जल-यात्रा के बड़े प्रेमी थे। वे नदियों के अतिरिक्त समुद्र में भी यात्राएं करते थे। समुद्री यात्राओं के लिए बड़ी नौकाओं और जहाजों का होना आवश्यक था, क्योंकि

छोटी नावें समुद्र में काम नहीं दे सकती थीं। ऋग्वेद में लंबी यात्राओं में जाने वाले बड़े जहाजों के उल्लेख मिलते हैं। तुग्र नामक ऋषि ने अपने लड़के भुज्य को एक बड़े जहाज में बैठाकर शत्रुओं से लड़ने भेजा। मार्ग में कुछ गड़बड़ हो जाने से भुज्य का जहाज डूबने लगा। तब भुज्य ने रक्षा के लिए अश्विनीकुमारों से प्रार्थना की। अश्विनीकुमारों ने 100 डाँडों वाला एक बड़ा जहाज रक्षार्थ भेजा। उस पर भुज्य और उसके साथी बैठे और तब उन्होंने अपनी यात्रा पूरी की।[1]

जल-यात्रा के अन्य अनेक मनोरंजक वर्णन वैदिक साहित्य में मिलते हैं। आर्य लोग प्राय: मनोविनोद के लिए या समुद्र में बहुमूल्य रत्न प्राप्त करने के उद्देश्य से यात्राएं करते थे[2]। एक जगह एक ऋषि अपने इष्टदेव से प्रार्थना करते हैं कि "हे देव, हमारे आनन्द और कल्याण के लिए हमें जहाज के द्वारा समुद्र पार ले चलो"[3]। दूसरे स्थल पर वसिष्ठ की समुद्र-यात्रा का रोचक वर्ण हैं[4]। वरुण के लिए कहा गया है कि वे समुद्र में चारों ओर फिरा करते है। ऋग्वेद में कई सूक्तों में वरुण को जल का अधिपति कहा गया है[5]।

कुछ विद्वानों का अनुमान है कि वैदिक आर्यों को समुद्र-यात्रा का ज्ञान नहीं था। उनके विचार से वेदों में जिस "सिंधु" शब्द का उल्लेख अनेक स्थलों पर मिलता है उसका अर्थ समुद्र से नहीं बल्कि सिंधु नदी से है। उनका कहना है कि लंबी जलयात्राओं के जो उल्लेख वेदों में हैं, उनसे उन्हीं यात्राओं का मतलब है जो सिन्धु नदी के निचले भाग में की जाती रही होगी, जहां नदी का पाट इतना चौड़ा रहता होगा कि बीच धारा में पड़ी नौका नदी के तट से दिखाई न दे पड़े[6]। परन्तु यह मत ठीक प्रतीत नहीं होता। उन संदर्भों में जहां सिन्धु शब्द मिलता है यही भासित होता है कि यह समुद्र के अर्थ में प्रयुक्त हुआ है, न कि नदी के अर्थ में। परवर्ती भाष्यकारों ने "सिंधु" शब्द की व्याख्या समुद्र के अर्थ में ही की है। ऋग्वेद में "पणि" लोगों के उल्लेख मिलते हैं और उनके लिए कहा गया है कि वे अधिक धन के लालच से अपने जहाज दूर देशों को भेजते एवं सारे समुद्र को मथ डालते थे[7]। आर्य व्यापारियों के लिए वैदिक साहित्य में "देवपणि" शब्द मिलता है, जिससे प्रतीत होता है कि पणि शब्द अवैदिक व्यापारियों का सूचक होगा। जब इस बात के प्रमाण मिलते हैं कि हड़प्पा-संस्कृति काल में भारतीयों का सुमेर के लोगों के साथ यातायात संपर्क था तब यह कहना कि उस समय लोगों को समुद्र-यात्रा का ज्ञान नहीं था, उचित नहीं जंचता। स्थल-मार्ग द्वारा भारत से इन देशों में जाना-आना उस समय निस्संदेह दुरूह था, जबकि जलमार्ग अपेक्षाकृत सुगम था।

ऋग्वेद में वस्तुओं को खरीदने और बेचने के उल्लेख हैं। व्यापारियों के लिए "वणिज" और "वाणिज" शब्द मिलते हैं[8]। अथर्ववेद में दूर्श (ऊनी धुस्सा), पवस्त (चद्दर) और अजिन (बकरी का चर्म तथा उससे बना हुआ वस्त्र) आदि व्यापारिक वस्तुओं के उल्लेख मिलते हैं[9]। इस ग्रंथ के तीसरे मंडल के 15वें सूक्त से तत्कालीन व्यापारियों के संबंध में अनेक मनोरंजक बातें मालूम होती हैं। इस सूक्त से पता चलता है कि कुछ व्यापारी बड़े साहसी होते थे और एक स्थान से दूसरे स्थान में जाने की कठिनाइयों की परवाह नहीं करते थे। कभी-कभी रास्ते में जंगली जानवरों और डाकुओं के कारण उनका जान-माल खतरे में पड़ जाता था। अत: अपनी यात्रा आरंभ करने के पहले वे इन्द्र से प्रार्थना करते थे कि वे मार्ग की सब विपत्तियों से उन्हें बचायें तथा उनकी यात्रा निर्विघ्न समाप्त करें। व्यापारी लोग अग्निदेव से भी प्रार्थना करते थे कि उन्हें क्रय-विक्रय में यथेष्ट लाभ हो जिससे व्यापार में लगाया गया उनका धन वृद्धिगत हो[10]। वैदिककाल के कुछ व्यापारी बड़े महत्वाकांक्षी हो गये थे। वे दूर स्थानों में जाकर लेन-देन करने लगे थे। ऐसे व्यापारियों को बौद्धकालीन सार्थवाहों का अग्रज कहना अनुचित न होगा।

वैदिक साहित्य में "पणि" नामक व्यापारियों के अनेक उल्लेख हैं[11]। पणियों के संबंध में विद्वानों के कई मत हैं। कुछ लोगों का अनुमान है कि वे परशियन थे, जिनका उल्लेख यूनानी लेखक स्ट्रेबो ने किया है। अन्य विद्वान् उन्हें किसी आदिम जाति का बताते हैं तथा अन्य कुछ लोगों का मत है कि वे फिनिशियन थे, जिन्होंने पश्चिमी एशिया तथा अफ्रीका

के कुछ प्रदेश पर अपने राज्य स्थापित किये और एक प्रधान व्यापारी जाति के रूप में उभरे। संभावना इसी बात की अधिक प्रतीत होती है कि "पणि" लोग भारतीय व्यापारी थे। वे अपने जहाजों में फारस की खाड़ी तक ले जाते और वहां सुमेरी तथा मिस्री व्यापारियों के साथ लेन-देन करते होंगे। वैदिक साहित्य से पता चलता है कि कुछ व्यापारी ऐसे भी थे जो अधिक लालच के कारण समुद्र में अत्यधिक आवागमन करते थे और उसे मथ डालते थे। ऐसे लोगों की निंदा की गई है। एक स्थान पर ऋषि अश्विनीकुमारों से प्रार्थना करता हुआ कहता है, "हे देव अश्विनि, इस प्रकार के अति लोभी पणियों के हृदयों को टुकड़े-टुकड़े कर दो, जिससे उनका इस प्रकार का लोभ सदा के लिए छूट जाये"।

पणियों के संबंध में जो उल्लेख प्राप्त हैं उनके आधार पर यह कहा जा सकता है कि व्यापार में वे बहुत पटु थे और धन-प्राप्ति के उद्देश्य से स्थल और जल-मार्गों से यात्रा करते थे। नौका-निर्माण तथा संचालन के तकनीकी ज्ञान में वे प्रवीण थे और लेन-देन का कार्य भली-भांति जानते थे। "देवपणि" शब्द से यह आभास मिलता है कि वे साधारण पणि जनों से भिन्नता रखते थे।

"पणि" से "वणिज", और वाणिज की व्युत्पत्ति युक्तिसंगत है। परवर्ती बनिया शब्द इससे उद्भूत हुआ होगा।

उक्त सिंधुघाटी सभ्यता में प्राप्त मुहरों के वाचन के आधार पर अनेक विद्वानों ने इस बात की पुष्टि की है कि व्यवसाय तथा व्यापार संबंधी अनेक शब्द इन मुहरों में उपलब्ध हैं।

यह निस्संदेह विचारणीय है कि क्या पणियों को श्रमण-संस्कृति से जोड़ा जा सकता है। परवर्ती इतिहास से यह स्पष्ट है कि चतुर्वर्ण-व्यवस्था में वैश्य वर्ग पर्याप्त प्रभावशाली हुआ। जैन धर्मावलंबियों की संख्या वैश्य वर्ग में बढ़ती गयी। गुप्तोत्तरकाल में देश के आर्थिक विकास में उनका असाधारण योगदान रहा। परंतु अभी इस बात की पुष्टि के लिए पर्याप्त प्रमाणों की आवश्यकता है कि वैदिक साहित्य में उल्लिखित पणियों का अभिज्ञान श्रमण-संस्कृति के मानने वालों के साथ किया जा सकता हैं।

## संदर्भ


1 ऋग्वेद, 1, 116, 3-5

2 दे० ऋग्वेद, 7, 6, 7; 5, 56, 6 ; 1, 48, 3 आदि।

3 ऋ० 1, 9, 7-8

4 ऋ० 7, 88, 3-4

5 ऋ० 1, 25, 7 आदि। कालांतर में वैदिक देवता वरुण जल के अधिष्ठाता देव माने गये। पौराणिक साहित्य में वरुण के स्वरूप में जल के पूजन का महत्त्व बढ़ा और जलराशि (सागर, सरितादि) के किनारे बसे हुए अनेक स्थानों को तीर्थ-रूप में गौरव प्रदान किया गया। जल-यात्रा के समय वरुण की पूजा आवश्यक मानी गयी। अब भी व्यापारी प्रायः समुद्र-यात्रा आरम्भ करने के पहले वरुण का पूजन करते हैं।

6 दे० मैक्डानल तथा कीथ, <u>वैदिक इंडेक्स</u>, भाग 2, पृ० 431-8

7 ऋग्वेद, 2, 48, 3; 1, 56, 2

8 ऋग्वेद, 1, 112, 11; 5, 45, 6

9 अथर्व०, 5, 7, 6,

10 बनर्जी, एकोनॉमिक लाइफ इन ऐंशियंट इंडिया (कलकत्ता, 1945) पृ० 171

11 उदाहरणार्थ, देखिए ऋग्वेद (1, 33, 3; 1, 56, 2; 2, 48, 3; 10, 6, 6) अथर्ववेद (11,7); वाजसनेयी संहिता (35, 1 )

12 ऋ० 6, 53, 7-8


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# RSABHA : THE PRE-HISTORIC WAY-FORMULATOR OF PLANETARY SCIENTIFIC SPIRITUALITY

Atmasanyasi Ram*

Rsabha, son of Nabhi, is accepted as the prehistoric greatest spiritual personage by all the three religious currents of Bharata - Jaina, Bauddha and Brahmanic. The Jaina religion propounds him as the first way-formulator (tirthankara), the Baudha, as a pratyeka Buddha and the Brahmanic as the eighth Avatara, the first human Avatara, preceded by seven animal Avataras. The Jaina tradition maintains that only twins of boy-girl were born till the times of Nabhi. Rsabha and Sunanda, the twin, were born to him. With Rsabha, the system of twin-births to couples became discontinued. The twin, on attaining puberty, married as husband and wife. In the age of Rsabha, the food-gathering system of substenance also got discontinued. Rsabha is claimed by the Jaina tradition as the first scientist to discover agriculture and industry. He also gave the art of writing to his age. The mythological chronology of billions of years assigned to Rsabha is unacceptable to the historians. But this Jain tradition is corroborated by the evidences of cultural anthropology, cultural geology, cultural geography and cultural archaeology. These sciences organically maintain, as given before, that the science of farming was discovered at the beginning of the Neolithic age C. 9000 B.C. We may, hence, rightly accept this date as the age of Rsabha.

Rsabha is the first way-formulator of Jainism and the first human descent (Avatara) of Brahmanism. Both the Sects equally worshipped and venerated him during the two milleniums A.D. When we go to the B.C. era, we find kharvela of Anga recovering the image of Rsabha from the Magadhans in the second century B.C. which was carried away three hundred years ago by the Magadhan Nandas after their military conquest of Anga (modern Utkal). This historical evidence clearly proves the popularity of Rsabha from 500 B.C. to 1987 A.D. The historised my-fictionologies (mythology fictionalised) of the Markandeya, the Kurma, the Agni, the Vayu, the Brahmanda, the Varaha, the Linga, the Visnu, the Skanda and the Bhagvata Puranas repeat, more or less, the Rsabha accounts of the Jain puranas.[1] The oriental and the indological historians accept the corroborated evidences from the mutually exclusive and hostile cult-literatures as a piece of historical evidence. The Jaina and the Brahmana literary evidences, corroborated by the archaeological and the inscriptional evidences, prove, beyond any doubt, the historicity of Rsabha, the greatest spiritual personage of the hoary past.

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The Jaina and the Bauddha religions are termed as the Sramana religions in the Brahmana literature. Patanjali, in his commentorial Mahabhasya on Panini's Astadhyayi, who flourished in the middle of the second century B.C.; maintains that the Brahmanas and the Sramanas are mutually hostile anatonists with permanent opposition (Shashvata virodha). The Rgveda and the Upanisads also know the Sramana religion. The Brahmanas took them as their adversaries and deeply hated them.[2] They were always at war with them throughout the long periods of the Bharatiya history. This antagonism continues even upto the present times. The Sramanas and the Asramana people are also known to the Upanisads. The Rgveda mentions the concept Asramana. We may reasonably presume that the concept Sramans, the hostile opposite of the concept Asramana, was also known to it but dropped out on it's final redaction. Some re-constitutor of the Rgvedic texts may rediscover it. The Buddhist scriptures call Mahavira a Nirgrantha, But the available evidences concerning Rsabha to Mahavira call them only the way - formulators and none else. Rsabha, amongst them all, stands, through the ages, as the most popular, the most powerful, the most attractive and the most influential in all the regions and with all the peoples; societies and thoughts of the planet-world. He was the first re-establisher of the primeval spontaneous society founded on scientific spirituality in the world of ours.

But Rsabha's was a very powerful spiritual personality which found its way into the Brahmana cult and literature. The Sramanic coverts to Brahmanism took him in their society of adoption. The Brahmana leaders soon realised too that without the psuedo-acceptance of the spirituality of the land of their military conquest, they would be unable to win social stronghold and hence, they perforce, began to own the Bharateya spiritual laws and leaders, Rsabha, thus, found his way into the Brahmana fold and established his spiritual supremacy there too. The Puranas hold him in high respect. The Rgveda had started this process which ripened in the Puranic age after fifteen hundred years C. 500 A.D. The Rgveda was redcated C. 1000 B.C.

Rsabha, also called Vrsabha in the Rgveda, is the holder of the Atman and the Anatman. His and his ascetics spiritual blessings are invoked. The ascetic followers of Rsabha are known to the Rgveda as the Sisnadevas; the naked ascetics. Though the spiritual blessings of the Sisnadevas are invoked but the ritualist priest could not adjust thinker-priest with the temper of their thinkers and still hated them. This thinker-priest dichotomy has always persisted in history. They requested Indra, their mightiest supreme military commander, not to allow their approaches to the Brahmanic order as they were their hostiles and would spoil their materialistic way of life.[3]

Rgveda eulogises Vrsabha in several hymns.[4] The Rgvedic hymn 10,110.10 corroborates the pre-historic natural social reality of the twin-births and their marriage on attaining puberty. Here the Jaina and the Brahmana traditions meet.

Yama and Yami of this hymn were twin brother-sister but Yama, here, discontinues this social custom and refuses to marry Yami. But, in spite of the Brahmana Rgvedic eulogies to Rsabha, his Sramanic followers are despised in the Rgveda as adversaries for their being *anti-collectivistic (Abrahma), anti-collectivistic* (Ayajna), anti-deistic (Adevaya) and opposes of all the institutions and beliefs for which the materialistc Brahmanism stood. They are despised as brahmavishas, the hated adversaries of the Brahma, as they did not follow the Brahmaryan way of life, were opposed to collactivities, paid no respect to their deities and did not subscribe to their beliefs.[5]

In one aforesaid hymn·Vrsabha is presented as horns-crowned. Horns, in the pre-Aryana ages, were emblems of the spirital or mundane soverignty. The four-headed Mahayogi and other sumilar seals excavated from Mohenjodaro eminently display horns crowining their heads, connoting spirital sovereignty, as given below. Shushna, the supreme leader of Shushna jana republic of Bharata, resisted the foreign Brahmanyan military invasion in several battles C.1260 C. to 1240 B.C. He wore horned crown as the emblem of his political authority.[6] Horns as emblem of spirital and mundane authority were used in Greece, West Asia and America in the pre-Aryan ages. The horns of consecration were originally the horns of the sacred bull.[7] The concept Rsabha or Vrsbha connotes bull. The Reshef bronze statue of Rishaf (Rsabha), found in Greece, is dated C.1200 B.C. Reshef is, here, crowned with two horns. This pre-Aryan Greek evidence is of greates planetary importance. The symbol of Rsabha, in Jaina tradition, is also bull. This Reshef has been identified with Rsabha of the Jaina tradition. This statue has two significant horns on the head of Reshef (Rsabha) has been accepted as the common inherited great personage of the Phoenicians (Panis of Bharata), Amorites and Armeans. He is a great spirital personage of history belonging to the hoary past beyond any historical date but he was a very popular greatest spirital personage of Egypt, West Asia and the Mediterranean C. 3000 B.C.[8] This date of 3000 B.C., now, standa corrected at as 4000 B.C., at the least, when the Bharateya expeditions to Sumer and Egypt went there. Meneas and Osiris and Oarnes and Utnapishtin respectively took the Rsabhaic spirital way to Egypt and Sumer in West Asia and all the three took it to the Mediterranean C. 3000 B.C.

In spite of the non-decipherment of the Proto-Prakrit script excavated from Mohenjodaro, Harappa, Chanbudaro, Kalibanga and other archaeological sites of the Saraswati valley region, Rsabha and his spirital way get reliable corroboration from the matteric objects excavated from these sites. These matteric relics are numerous and self-speaking. The numbers of the seals, stellites and pottery figurines have, here, been given from E.I.H. Mackay's Further Excavations at Mohenjodaro, unless otherwise indicated.[8]

The seal on plate no. XCIV at no. 420 with its photographic enlargement on

plate no. at, has unanimously been acclaimed by the archaeologists as the best, the most important and the most outstanding sovereign find. The seal represents a sober, serene and sublime Mahayogi in Padmasana Yoga posture, with eyes closed, vertically outstretched hands, with thumbs on the folded knees, a beautifully prepared head-dress with two horns on either side of it, a stately face and erect figure, exhibiting the penis erectum (urdhva Lingam, Urdva Retas), full of internal power rushing out and in total perfect meditation. The artistic impostion of bangles and ornaments may be returned to the artist himself. The Mahayogi has four faces three faces in sight and the fourth above the neck being hidden, like the neck itself. The later statues of spiritual personages in historical tennis also do exhibit four heads, a legacy of the Saraswati valley art. This heritage is continous. On the right side of impression on the seal is depicted a tiger peacefully looking at the Mahayogi. Above the tiger stands an elephant in a peaceful posture looking to the reverse direction. In between these two wild and ferocious animals stands a man erect, probably nude, with straight downward hands, probably in the physical abondon (Kayotsarga) posture. Below the Asandi (wooden seat) on which the Mahayogi is seated is a deer, full of life and in a happy posture. A rhenoceros looking towards the Mahayogi stands on his left, the buffalo appearing above the rhenoceros. The presence of these animals around him in a state of mutual harmony and family relationship is marvellous. The deer does not fear the tiger and the rhenoseros. The elephant stands happy in the very presence of the tiger. In between thse two ferocious animals, a man standing in meditational posture, has the courage to stand peacefully and in dynamic harmony with hymn. John Marshall, the original excavator of Mohenjodaro, identifies the Mahayogi as the proto-type of Siva. He was quite ignorant of Siva and Rsabha both. Siva did not exist in the pre-Aryan and the Aryan Vedic ages. Only Rudra is known to the Vedas. Siva is a later historical growth. He certainly was totally ignorant of Jaina philosophy and religion whose followers were too inertial and static to inform him of the right meaning of the seal. Siva's statue no-where has been shown wearing a head dress with two horns. The presence of the horns even according to the Rgveda. The Rgveda further depicts the Aryan adversaries, the Rakshasas and the Ahis as wearing horns.[9] The second distinguishing feature of Siva and Rsabha is nakedness. Siva is nowhere depicted as naked. The Rgveda speaks of the naked ascetics as Sisnadevas who were supreme spiritual personages. The later Greek historians, Megasthenes and others, encountered such Sramanic ascetics in the fourth century B.C. and later. The naked asceticism was and is, still today, the special feature of the Jaina ascetic order. The presence of the horns and the penis erection leaves no doubt that only pre-Brahmaryan Sisnadeva has been depicted on the seal and no one else.[10] The Eka-Vratya of the fifteenth kanda of the Atharvaveda, the way-formulator of the Vratyamarga, the way of spirital Mahavratas, has in this research work Vratyamarga, been identified with the twenty third way formulator (Tirthankara) Parsva of the Jaina hisotry. He has been conceptualised as a Mahayogi in the same posture as Rsabha in the Atharvaveda.

**The Rsabha conspicously displays the existence of the way of Non-violence in the pre-Brahmaryan ages of Bharata; so here is depicted the Eka-Vratya. Shiva always walks with violence. The pre-historic way-formulator Rsabha, and Rsabha alone and no one else, has been depicted on this seal.**

The seal no. 222 on plate LXXXVII depicts a figure seated in Padmasana Yogic posture in the manner of seal no. 420. The Asandi (wooden piece for seat) is carved out here clearer than in the previous one. The hands are stretched out in Yoga-mudra (meditational posture), almost touching the folded knees. The figure has two horns on the head without the intervening head-dress. It has four heads. The Mahayogi is nude and is sitting in the meditational posture. The presence of animals is ommitted. The figure appears to be of a living Arhat (liberated-in-life, jivanmukta), and not of a way-formulator. Seal no. 235 on the same plate depicts a great spirital ascetic. Seal nos. 75 and 86 on plate no. LXXXIV, no. 454 on XCL and seal no.122 on LXXXV depict a spirital sadhaka (realiser). Seal No.75 depict the nude Sadhaka standing between two ferocious tigers in perfect dynamic spirital harmony. with no violence from either side. Seal no.86 depicts the same scene but the sadhaka is not nude. Seal no.454 has his penis lying low in a passionless state of self-control. They are non-violent sadhakas aspiring for Arhatship. The two Harappan statuettes have revolutionised the existing notions about the ancient Indian art.[11] Both the statuettes of less then 4" in height are male torsos-exhibiting ensitiveness, and a modelling that was both firm and resilient. In both, there are socket holes in the neck and shoulders for the attachment of heads and arms made in separate pieces. In one of the statuettes, the body is represented as a volume modelled by an unrestrained (spirital) life-force pressing out from within activating every particle of the surface of the body, the figure being actually at rest yet brimming with motion. It is in the throes of a subtle and rumbling motion emanating from the core of the body. They depict inner consciousness of life. They depict either an Arhat or a Tirthanakara, in the nude form, standing in Kayotsarga (Body-Abondon) meditational posture.

Here, in his comparative studies of Indian, Egyptian and Sumerian cultures, has produced portraits of several seals. Two portraits on figure 108 are depicted nude with penis peacefully hanging below. They have horns attached to the head-dress and project upwards. They are standing in the posture of one hand raise and the other outstretched. There is no violence exhibited. They appear to be the figures of Arhat votaries.[12] Indian Archaeology 1960-61 depicts three terracata figurines on Plate L at figure B. One of them is reproduced on the cover page in an enlarged print. The fiqure depicts an Arhat votary. Almost such a figure is depicted on Mohanjodaro Plate VI at no.3, Seal no.279 on Mohanjodaro Plate no, LXXXVIII depicts a man thrusting a spear on a buffalo in the lower part and non-violent man in the above part whose presence causes no spear injury on the buffalow. The figure depicts the superiority

of non-violence over violence. The triumph of non-violence over violence is depicted on Amulet no.23 on Plate XC at 23(a) and 231(b). Male figurines nos.4 to 10 on plate LXXII are also of spirital votaries. They may well be compared with magadhas of the Eka-Vratya of the Atharvaveda. Seal no.430 on plate XCIV, with enlargement on Plate XCIV at A, depicts a standing female ascetic in the Kayotsarga meditational posture. Before her, on the right side, is depicted a kneeling follower. The extra-ordinary seal no.347 on Plate LXXXIV depicts a man or a woman with a tiger's body, having two spiral horns extended laterally. The human portion of the figure is nude. Such human-animal figures are profusely found in Sumer and Egypt. Such figures depict the familial relationship between the animal and the man and, also, the triumph of spirituality over animalism. The pottery female figurines of Plates LXXIII at no.4, LXXV at nos. 1, 6, 21 and LXXVI at nos.9 and 21 are of spirital female votaries miscalled mother-goddesses by Mackay. They may be compared with Pumscalis spirital female followers of the Eka-vratya Parsva of the Athervaveda.[13] These archarological matteric relics of the Saraswati Valley region prove beyond doubt that Bharata was the epi-centre of the planetary scientific spirituality. This Saraswati Valley culture was not limited only to the Western Bharata alone. The archaelogists have unearthed this culture and civilization upto the Karnataka state in the south and the Bengal State in the east. The whole of the then Bharata, extending upto eastern Iran in the far west enjoyed the fruits of this epi-central Bharatiya culture and civilzation.

This Bharatiya spirital culture and civilization, as given earlier, went to Sumer and Egypt by the first quarter of the fourth millenium B.C. Of course, it naturally could not have been as rich as in Bharata. Still we find numberous significant excavated material relics that prove beyond doubt that the Sumerian and the Egyptian spiritual culture and civilaization was similar to the parental one in all essentials. The Sumerian evidences are richer than the Egyptian ones and complimentarily compensates its inferiority in the inscriptional documentary evidences. A Figure I on Plate one,[14] depicts a naked and horned man, in a serene mood, his hands being on the backs of the two horned animals, with horned human heads with springhtly looking eyes. The figure 3 depicts a violent animal standing in dynamic harmony with the two sitting peaceful animals, one a cow and the other a man with the head of a horse. A figure on Plate XI depicts a winged bull with a human head. A figure of Plate XXVIII depicts a spirital female with wild beasts.[15] Three clay female figurines on Plate II are depicted in different spirimeditational postures. The seal no.3 on plate 15 depicts a naked Yogi in the meditational posture of outstretched straight hands, in the company of animals and plants in the Mohanjodaro style, even according to the excavator Woolley.[16] These evidences belong to the earliest Sumerian period. The archaic seals of figure 18 and 19 from Ur. depict naked spirital teachers with two naked followers, the standing in seal no.18 and kneeling in seal no.19. The leader of the musicians

has a trident on his head, in the nature of horn.[17]

The three copper images discovered at Khafage in Sumer depict a startling historical reality. The supreme human leader of Sumer An, with his two associates, is depicted naked. Only the leader has the trident, the symbol of sovereignty, over his head. The counterpart of An is Anu in Egypt, next in supremacy to Osiris till the first six dynasties and equally as well as surpassing him after that, Egypt had a tribe by the name of Anil. An of Sumer could also be the leader of a tribe of the same name. It may be recollected that the expeditions to Sumer and Egypt might have included a pre-Aryan leader of the Anu Republic of Bharata, a constituent of the Five-Republics (Pancajanah), who fought against the foreign savage Brahmaryan invaders. He also took with him the republican political system to Sumer and Egypt which we find established there, at least till 2500 B.C., in full glory. This naked and tridented An also appears on figure 30. This naked An, this time with a broken horn, reappears with a naked male associate on the right and a girdled female associate on the left, the rest of the body being naked. An archaiac seal from Ur represents a naked harp-player. An Indo-Sumerian seal from Sumer displays the figure of a tridented An surrounded by serpants, fishes, palm-trees and buffaloes in dynamic harmony, the ferocious and the non-violent animals living together in peace in company of trees, the organic family of all sorts of life including man, animal and vegetation lives. A seal from Ur depicts two naked Yogis in meditational postures. Nudity is common with the Sumerian followers of spiritality as depicted in three figures.[18] The Ur seals excavated from the Royal Cemetry go to the most ancient Sumerian age, even upto 3500 B.C. according to the excavator Woolley, clearly have Bharatiya influences, as the matteric relics found there have only one original home and that is Bharata. These contacts go back to 4000 B.C., according to the modern researches.

The Egyptian portrait statues of pre-2500 B.C. period are very rare. The figure no.1 on Plate IX, the portrait of a naked man; his penis hidden under the inter-twined crossed legs, without any cloth on the waist, in a very serene mood, with effulging eyes in the straight head on the straight back, in the Siddhasana meditational posture; has copy in both his hands, the open sheet of the copy not being spotless white. Hall describes it the figure of a scribe but it seems incorrect. He is not writing.[19] He is in the posture of delivering a spirital sermon, as is done in Bharata even today. The portrait belongs to the Old Pharaohship. The portrait represents either Osiris or some other senior spirital ascetic. The Badarian figurine (a) and the Aratian figurine (b) on Plate IV[20] depict naked figurines, the former having only a waist cloth. Both

are in spirital meditational posture. The portraits 23 and 24 on Plate XIII are of a knife handle excavated from Gevel el Ara, the obverse side which portrays nine men, some of whom are naked while the rest only with a small waist cloth. Its revese side portrays a person standing amongst the elephant and other peace-loving animals.[21] This portrait reminds us of the Mohanjodaro seal portraying violent and non-violent animals in family relationship. These are neither hunting nor battle scenes.

The figures 151 and 152 present comparative four figures of the Sumerian seals of Ur and the Egyptian cylinder seals of the first pharaoshship. the upper three Egyptian female figures are all naked while the Sumerian upper first and third are waist-clothed and the second a naked female figurined. The lower fourth figure on both sides as of a naked man. This nudity, when the cloth was available, represents the remarkable historical reality of the spirital culture and civilization. This nudity does not arouse base passions but bestows upon the realiser supreme serenity, self-control and dynamic peace. The figure 63 portrays a nude mighty person. Nudity appears to be the custom of the Egyptian dynamic people, spirital or matteric. The figures 204 and 206 represent a nude man in perfect friendship with the two lions. The scene of figure 204 is that of friendship and not of battle. There is no offence either from the lions or from the man. In figure 206, the lions are looking with peaceful eyes at their man friend. These are the scenes of non-violence rather than of violence. The figure 249 represents Horus, son of Osiris, in the naked form, with hawk-headed Osiris standing on his right side on a long coiled snake, while Horus stands on a crocodile.[22] This figure is a great historical record. Snake represents the Ahi (Serpant) sub-race of Bharata. It originated from the great Ikshavaku race in the hoary past. The Ahi republics, offered stiff resistances to the Brahmaryan invaders of Bharata. Osiris belonged to this Ahi sub-race of Bharata. These Egyptian matteric relics display deep family relationship with the Bharateyan matteric relics, portraying epi-central spirital culture and civilization.

We have earlier referred to the Grecian bronze statue of Reshef. The pre-Azetic American hero, belonging to the Ahi (Serpant) race, Quatzalcoatl is represented in art sitting in a meditative mood in Padmasana posture, with eyes closed and having two hooded horns.[23] China offers no excavated matteric relics belonging to the pre-2500 B.C. ages but the Taoist literature of China redacted in the first half of the first millenium B.C. offers reliable evidences of the presence of the spirital way (Atmamarga) of Rsabha in China at the opening of the planetary history C. 4000 B.C.

Taoic spiritality is the most ancient Chinese reasophy; the conceptualised reasoning of the ultimate reality (sattvatva) as spiritality seen by the Atman of the liberated - in like (Jivanmukta). The Chinese tradition maintaing that it fell into disuse probably by C 2000 B.C., and was revised by Lao-tse, born in 604 B.C. who gave it the first availble form, now available, in his book Tao-Teh-Ching. His greatest

follower Chaevange-tze of his own name. The concept Tao connotes Way. Taoity is no religion. It is only the way; like the Bharateya - way, the Sumereya way, the Qemtaya - way or Ta - mera - way or Ausareya - way,[26] Creteya (Grecian-) way and the Amrikeya-way. In the pre-historic ages, this was the scientific spiritality organism; the Bharateya-way being the spirit (Atman) and the rest five the intellect (Medha) of the Spirit-way (Atma-marga) organism.

Tao, the way, is a phenomenon, not a positive being but the mode of being. The primal Tao is infinite, which is only the Way, no object. The finite Tao in sam, a living being.[27] Tao has no name, hence, it is called that itself. Tao is emptiness, gravity, absolute vacancy, nothingness, whole, unidentified, still, formless, alone and invisible. Tao is motion. The movement of the proseeds by contraries (dialectial motion). All things sprang from It (Tao) as Existing (named); that Existence (Sat) sprang from it (Tao) as Anti-existence (Prati-sat) (and not named). Tao, without name, signifies, unmanifest reality (Avyakta Sat), Tao, with name, connotes manifest reality (Vyakta Sat). Tao is the qualitative organic unity of the Avyakta and the Vyakta (Sattvatva) and of the existence and the anti-existence, the organic unity of the two mutually exclusive and hostile opposites.

Tao is ever-transformative. Tao produced One; One produced Two. Two produced Three, and Three produced all things. Tao, thus, is the organic unity of the unmanifest zero and the manifest one, along with additions of ones to the original one to make one nine to infinity.

Yin (Atman, Spirit) is stillness. Yang (Anatman, Anti-spirit, viz. matter) is diffusiveness. Yang is expansion. Yin is its opposite element. The unity of Yin and Yang is organically harmonous and is more than a parent and secures comfort of all living beings. Their disharmony beings trouble and misery to the people. They are great robbers between heaven and earth from whom nothing can escape. You must be still, you must be pure, your eyes see nothing, your ears hear nothing, and your mind knows nothing, your spirit (Atman) will keep your body, and the body will live long. There heaven and earth have their controllers (Atmayogic controls), there the Yin and the Yang have their responsitories; Great men abide by solid (permanence, Yin) and eschew flimsy (in permanence, Yang). The clearest Taoist exposition of the Atmayoga.

Tao is not a disordered, indisicplined and autocratic being. He is Law. The Way means Law. The Law of the Tao is its being, what it is. Heaven takes the Law from Tao and Earth from the heaven. man takes his Law from the Earth. Tao is ever-in-motion. When the human society does not live according to these Laws, the Great Tao ceases to be observed. Harmony gives place to disharmony. The human society of you lived in perfect spontaneous harmony, in a state of perfect unity and integration. Tao, the complete, the all-embracing and the whole (One Totality), was the practised reality, the organic unity of the form and the formless, but without

name. Simplicity and humility were natural to the human beings in the Taoic Age (of spontaneously). When the great Tao ceases to be observed and harmony gave way to disharmony; benevolence and righteousness came in vogue. Then appeared wisdom (knowldge) and shrewdness (reasoning), and there ensured great Hypocracy. Knowledge, reasoning and virtue, hence, are the evil products of the anti-Taoic disharmonious and artificial (anti-spontaneous) order of the human society where virtues are the mothers of Great Evils of Civilization Ages.

The Taoist Atmayogins and Jivanmuktas pratised the Atmayoga, in showing their skills in following the Tao, not to enlighten the people, but rather to make them simple and ignorant of the disharmonious order, so that they may themselves tread the path of the Tao, a great experiment in selftraining, without the burdon of teachership (Gurudom). They took food only to satisfy their belly and nothing else. If the practisers of the Tao had not yet won Taoship in this life span, they took rebirth. The theory of the transmigration of the spirit (Atman) has been hinted. The final end of the finite Tao of China, as in the then and modern Bharata, was to win liberation-in-life from the attached subtle matteric body to his spirit through the realisings of the Atmayoga (spiritality) and the Atmadhyana (Spirit-Meditation). The spirital process was similar to the Bharateya one; Atman-Effortivities (karman)-Atmayoga-Atmasiddhi (Final Spirital Attainment).

The poblem, now, is : Whether the Taovity is an original product of the Chinese region or a peaceful immigration from some other region. There were no nations, no nationalities, no countries and no other separating boundaries and borders dividing the planet Earth. It was a living and harmonious organism. Of course, the different regions had different grades of spirital development which were soon inter-communicated to the planetary family. The fundamental Taoist scripture Tao Teh King or Ching, describes the primeval reality, "The men of old,. while the chaotic condition was yet **underdeveloped,** shared the placid tranquility which belonged to the whole world. These primeval men were the highest cultured and best civilized peoples. At that time, the Yin (Atman, Spirit) and Yang (Anatman, Matter), were harmonious and still; their resting and movement proceeded without any disturbance; the four seasons had their definite times; not a single thing received injury (Himsa, Violence) and no living being came to a premature end. Men might be possessed of (the faculty of) knowledge; but they had no occasion for its use. This was what is called the State of Perfect Unity. At this time, there was no action on the pert of any one, but a constant manifestation of spontaneity. This condition of excellence deteriorated and decayed, till Sui-Zan and Fu-hsi arose and commence their administration of the World. Sui-Zan appears before Fu-hsi, Sui-Zan, "the man of the Burning Speculum," "the fire-producer," was the primal adminstrator.[29] Fu-hsi-often spoken as Fo-hi, is the founder of the Chinese administration and is placed beyond 3000 B.C. 30 Sui-Zan is prior to him and an earlier administrator, not of China alone, but of the whole

world. The later testimony, that Fu-hsi was the founder of the Chinese adminstration does not stand correct to critical scrutiny. He was somebody else, including Sui-Zan, who is, thus, translated in the chinese scripture. This inner-contradiction in Tao Teh Ching proves the reliability of the earlier version that Sui-Zan, the predecessor of Fu-hsi, commenced the administration of the world, viz. planet Earth, and not of China alone.

No such Chinese is known to the pre-historic world. No Chinese expedition to Sumer, Egypt, Greece, Central America and Bharata is reported in those ages. It is only the Bharata that sent expeditions to these regions. These expeditions included great spiritual leader, living the lives of spontaneous perfect unity, as given earlier. Their most supreme and sovereign leader was Rsabha, the first way-formulator of world. The state of spontaneous perfect unity continued in Bharata, as in China and other regions of the planet, till the energence of Rsabha. All the spirital currents of Bharat; the Jaina, the Buddhist and the Brahmana; own him. He is the common ancestral heritage of the whole of Bharata. The Jaina tradition records that the world's state of spontaneous and harmonious perfect unity continued undisturbed upto the age of Rsabha. Nobody dies prematurely. The twins continued to be born to the original male-female pair and his infinite successors, who married on the age of puberty. This tradition is corroborated by Rgveda Mandala X which speaks of the birth of the twin of Yama-yami but Yama refused the request of Yami to marry her, where-after the custom fell into disuse. The Jaina tradition records that, in the age of Rsabha, female twin lost her mate in her life time prematurely before attaining the age of puberty, marrying her and begetting the successor twin. One more disturbance also happened. The needs-supplying (Kalapvrksas) ceased to supply fruits in abundance for physical sustenace. The state of perfect unity became disrupted. Rsabha, hence, created the first potters and the artisans. He was the first matascientist (matteric scientist) who discovered agriculture and industry, he invented the art of writing. He gave the first form of government. He created the whole social structure. He is the original establisher of the spirital culture and civilization.[31]

The Jaina tradition further reports that Rsabha went to the Astapada, signifying a cluster of eight mountains.[32] Such a cluster of eight mountains, with Mt. Meru or Sumeru in the centre, is known to the Jaina, the Buddhist and the Brahmana scriptures, pertaining to ancient cultural geography; to the east of which was situated Purva-Videha, to the west the Aparagodana, to the north the Uttarkuru and to the south the Jambudvipa continents. The people coming from the Purva-videha and the Uttarkuru to the Jambudvipa continent are respectively known as the Videhas and the Kurus here.[33] The modern orientology corroborates both these events of the pre-Aryan ancient mutual migrations from one continent to the other. The continent Uttarakuru was the original cradleland of the Aryans. It has been located to the south of the circumpolar region and to the north of the Caspian and the Ural Seas,

convering the northern parts of the mountaneous Eurasian steppes and the southern part of the thick Siberian forests, extending upto the eastern sea-coast, including that of China. Mt. Pamir is the most eminent mountain lying in the centre of these four continents.[34] The concept Sumeru could as well be the concept Pameru, signifying the same connotation, which through ages, got corrupted as Pamir. We may, hence, on this circumstantial evidence, hold that the Mt. Pamir of the modern times is the Mt. pameru or Sumeru of the ancient hoary ages. The Astapad and the Sumeru, both, are the clusters of the eight mountains, hence, both appear to be one and the same mountain. Mt. Astapada, hence, is, herby, identified with Mt. Pamir. It is this modern Pamir range of mountains that the greatest spirital personage of the pre-historic, the pre-4000 B.C. ages; Rsabha, the Great, visited. To the east of the Pamir mountains lies Purva-videha, identified with China. It appears quite certain that the Rsabha may have travelled to China from Bharata, in the most ancient pre-historic times, may be even before he travelled to Sumer and Egypt and the Mediterranean, like the historical Buddhism. The native philosophy of the practical Chinese people was only Confusianism which gave them the philosophy of social organisation, of common sense and practical knowledge.[35] It had nothing to do with the Atman, the Yoga and the Mukti, in the hoary past or the ancient and the modern ages. it was always and is ever interested only in mundane materialistic matters. Taoity and Buddhism represent the opposite thought-currents to Chinism, viz., Confusianism. And these three varying thoughts constituted the confused Chinese philosophy. The greatest Chinese Taoist was Sui-Zan, the pre-cursor of Fu-hsi, in whose age, like that of Rsabha in Bharata, the Taoist harmonious and spontaneous age got disrupted. Rsabha of Bharata, Reshef of Sumer, Egypt and the Mediterranean and Sui-zan of China, the whole of the then culture-world, appear to be one and the same person who gave the right-spirital way to the whole world; including the then savage Aryan, Semitic and Hamitic aggregations of the north and the west which, now, gratefully acknowledge the debt of the Eastern Spiritality of Bharata. The Law and Rule of Spiritality in the pre-historic culture-world was essentially of one and the same contents, stronger in certain regions and weaker in others, which was at the foundation of the dynamic, harmonious and spontaneous perfect unity of the whole of the homic cooperativity.

This spiritality was not the gift of any mystic or a super-human, spernatural or speculative man but the natural discovery of the cooperative self-effortivities of the most ancient homic society, articulated by its greatest intelligent and spirital personage. It was the discovery by the rational wisdom of the social scientists, headed by the superiormost scientist amongst them. Ang Science, even in the modern sense, means rational wisdom and knowledge, creamed from the real facts of life and nature. This spirituality of the hoary past, first profounded by the Way-formulator Rishabha, is Scientific Spiritality. Rishabha is the known and well-established great historic

personage who first established the homic spontanious society in the planet-world founded on Scientific Spritiality comprising of Realibrium (Samatva), Realty (Satya) and Freedom (Svayattata). When the rule of violence entrenched itself on the planet Earth by C. 1000 B.C., Parsva of the ninth century B.C. bifurcated Satya into Satya and Ahimsa (Non-violence) to check and finally annihilate the present rule of violent savagery.

The organic cumulative comparative and critical study of the truths discovered by the modern sciences of cultural anthropology, cultural geology, cultural archaeology and cultural geography; with chronological, dialectical and historical perspectives unambigously corroborate the historical perspectives unambigously corroborated the historic discovery of the Scientific Spiritality, however wrong their interpretations might be of their own conclusions of these scientific experiments. That these experiments were strictly carried on under the guidance of the right intellect of the scientiest in concluding the nature of the everyday facts of life and nature made them scientific experiments and the experiments got the right conclusions. The discovery of the Atman, with all his accompaniments, was the conclusion of the scientific experiments carried through the homic reason. Of course, the materialistic interpretations of these spirital discoveries shall, naturally, be diametrically opposite to the spiritalist interpretations. The materialist scientists alone can rightly interpret the conclusions of the materialistic scientific experiments, hence, similarly, only the spirital scientists alone can rightly interpret the conclusions of the spirital scientific experiments. Only a great homo-scientist alone, rightly well-versed and extremely competent in Mata-science (matteric science) and Spiri-science (spriritai science) and both qualitatively unified in Homoscience, like Rsabha, who took the Saraswati Valley culture-civilization-way to China, West Asia, Egypt and the Metierranean by C.9000 B.C. can offer the right homic (spirital+ matteric) interpretation, not a bisected one, either the matteric or the spirital. Until the spirital homic society throws up one such great homoscientist, we have to remain content with this right approach, that the spiri-scientists do accept the rational conclusions of the matascientists in their own sciences, and vice versa.

We have, in our this and other theses, accepted the conclusions of the mata-scientitists concerning their matascientific discoveries. They should, to do justice to science and, hence, to the homity, also do likewise. Our interpretations should be rational, neither prejudiced nor sectarian. We should be rational, neither prejudiced nor sectarian. We should be Homos and Homos (Humans) only, neither the western-eastern or northern-southern homos nor the Judaic-Christian-Muslim or Jaina-Buddhist-Brahmanic Homos. Only an epithetless Homo can do justice to the Homoscience and the Homity (Humanity) of our dear and beloved planet-Earth.

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# RSABHA IN THE ATHARVAVEDA

Dr. Satya Pal Narang *

This paper is an attempt to investigate the word Rsabha and the allied words communicating the same or the allied sense. From the Rgveda (RV) the word and the deity Rsabha had become obscure to the extent that the later scholars like Sayana gave a number of interpretations *viz.* sacrificial mystic, Ayurvedic and grammatical. The Atharvaveda equally gives all those meanings besides various other allegories which make the concept clear and involves a number of mythological stories in its background of the RV. It has not only concern with Brahmana mythology but it appears that it is concerned with a number of other sociological aspects and tribes like Vratyas, Panis which had changed their status from the RV.

**Meaning of the word Rsabha/Vrsabha and other allied words**

Taking the words meaning to Ox or Bull, the investigation pertains to all those words.

**Root Vrs:** In the Atharvaveda (AV), the word is used in the sense of 'Pour down' *e.g.* pouring of the Soma in the sacrifice, which is accepted by whitney with the prefix 'a'. But immediately it took its limited meaning 'to pour the seed for pregnancy' which is available for the words vrsn, vrsana, Vrsabha, Rsabha, Vrsa, vrsan. It is very interesting that its meaning 'Bull' is available in the chapters VII, IX, XVI, XVIII and XX, *vis-a-vis* its meaning 'Pourer' in the chapters VII. IX. XV, XVIII and XX. That is, both the meanings 'Bull' and 'Pourer' is available in chapters IX, XVIII and XX only.

**Bull/Ox:** The words for bull used in the AV are anadvan, Rsabha, Vrsa and Vrsna which are used for the expressions 'father of calves', 'husband of cows' 'with curly horns' (Tigmasrnga); weeping in the groups; having relation with cows the bull of the firmament, an aquatic, golden-horn directly or in the form of similes.

**Mighty:** Transference of these meanings occured when all these words and some new other words express the meaning power or might including heroism, manly power, animal power, which are also the adjectives of the deities like Indra, Brhaspati, osadhi, Sindhu and horses. These words are Vrsa, Vrsabha, Vrsana, Vrsatvan, Vrsan, Vrsanyu, Vrsna, Vrsni and Vrsanyavat.

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## Other Meanings

Besides the popular meanings, some other specific, allegorical and proper names etc. are found which have concealed history in the Mantras which is the main issue of this paper. It appears that Vrtra had been identified with Rsabha who was a dominant enemy of Indra and it had been the project of all the deities in confideracy to kill him. It was nothing but a conflict of killing of cows *Vs*. non-killing; Agriculture *Vs*. non-agriculture; faith *Vs*. non-faith. Slowly the Panis and the winning of the cows remained only in memory and there reconciliation of Rsabha and Indra to the extent that Indra had been identified with Vrsabha and Indra compared with Vrsa. Rsabha attained the position of a great deity thousandfold (Sahasra) and allegorically identified with the great deities of Vedic mythology (*Infra*).

## Indra : *Collector of wealth and conqueror of enemies*

Indra had been recognized as the collector of wealth (dhananjaya) together with Aryaman, Pusan, Brhaspati, Prajapati, Savitr, Soma and Agni. Elsewhere many of these deities are in confideracy with Indra (trisandhi) to win over the enemy of the project. Elsewhere, the acquiring of the cows with the help of Varuna, Atharvan and Brhaspati is also alluded to which changed to the story of killing of Vrtra by Brhaspati through his Vagvajra.

**Vrtra-killing project**: All the deities had a confideracy to kill 'asura' which is called 'trisandhi' (the alliance of the three deities) in the AV. Elsewhere this alliance is mentioned to kill Vrtra. This alliance is between Indra, Brahman and Brhaspati where the assistance was given by Angiras Rsi. Was Angiras an inhabitant of Sindh (?) who assisted an intruder Indra? This assistance to kill the enemy is found in repetition elsewhere. The author of the Mantra is Bhrgvangiras who records this assistance in memory and supports the fact that the confideracy was that of Jatavedas (Agni), Aditayas and Indra. Was it a confideracy of the followers of Agni, followers of the Sun and Indra against the followers of the cows (Pasupati or Vrsabha or Rsabha) who might have been Panis, the protectors of cows against the Angiras who killed and devoured cows?

Other deities equally contributed to this conflict. Not only their participation but their specific functional like throwing the arrows, physically killing, destroying the weapons and leading the army are attributed to Vayu, Indra, Aditya and Candramas respectively. Mitra and Varuna are equally assistants in the confideracy. Thus Indra emerged as victor and the asura was killed. But slowly Purohitas got the dominance.

**Indra and Panis: A memory** : The AV.Continues the fight of Indra and

Panis only in memory and almost all the features of the RV are reflected in this memory. Let Indra fall on those traders (vid) like an eagle who are just like the wolves (salavrka) and various deities tried to train them in a number of ways. AV. III. 3.2. indicates to the Vratyas who are called Gayatripatita in the Smrtis. But in the context of AV. III. 3.3 where the word vid is used, they should convey the same sense. Hence Vratyas are mixed up with Panis here. In AV. IV. 24 obstructing the power of Danavas, winning of the Sindhu (Indus Area?) acquiring the cow; inspiration by the Rsis (Angiras?); breaking the Maya of Asuras; winning of the Panis by Agni (or the followers of Agni (=Bhrgvangiras) who brought the Agni from the firmament on the earth); killing of the Susna by the thunderbolt (vadhatra) and hence getting the cows. Is Susna, a Vratya who went to South (***infra***) as Panis migrated elsewhere in the RV? Are the Vratyas and Panis belong to the same place (Sindhu) or identical with minor changes in habits which were mixed up in the AV.

Division of wealth of Panis is another activity of Indra which is preserved in memory in the AV. It appears that both Brhaspati who was an alliance in Trisandhi and Vrsana (Vrsabha who got the status equal to that of Indra later) were jointly given the regime Brhaspati's conflict with Vrsabha is also preserved in stories. These Panis did not give (tax or ransom) to Indra. It is heard only through learned tradition (preserved by Angiras?). It is expressed by Past perfect.

**Violence *vs.* non-violence of cows:** the sacrifice of the ox (Rsabha) has been alluded to in the AV. and a person who makes the sacrifice attains the fruit of one thousand sacrifices. In a prayer to Bhava and Sarva; Bhutapati and Pasupati, it is prayed that they should not kill the quadrupeds, which means violence is attributed to them. Moreover, the attribution of Rsabha (an ox) for Indra through Agni (Jatavedas) is available in the AV.

But to Rsabha only purifies butter (ghrta), havis and ajya is injuncted. Rsabha is quite stronger, the killer of the enemies and can put the enemy to the feet of a person who pleases him.

But there are a number of Mantras where cow is said not to be killed (aghanya). The reason is also given that in a country where cow is killed and cooked, no mighty ox can take birth. There is another prayer to the king not to eat the cow of a Brahmana. The preservation of the ox is the generator of the good activities (sukrta).

The eating of the cow is attributed to the non-performers of the sacrificers who were defeated by eating the cow of a Brahmana. Who are these Vaitahavyas? Can they be identified with Vratyas? is yet to be investigated? But there is no doubt that violence and non-violence both were prevalent amongst the performers and

non-performers of the sacrifices. But Rsabha (or his followers) are definitely vegetarians. Can they be identified with the strict vegetarian Jains?

**On Vratyas:** In the XVth chapter of the AV there is a description of the Vratyas which can only be understood symbolically. The main features of Vratyas are their intelligence (Hamsa); an orator (stanayitny) having a relation to the trade of food-grains (anna); having a blend of faith (sraddha) and Yajna; their migration to the South direction in the form of Indra (perhaps where Indra could not reach) and their stability (svadha) in the south (Yama-loka). Can this type of migration be identified as the migration of Vegetarian, non-sacrificers Jains to the South from Sindhu (Indus?) which was eclipsed by Indra and all his confiderates who forced Vratyas and Panis to go out of Sindhu and which was ruled mainly by Brhaspati and his preceptor Angiras?

Elsewhere, modesting of Vrsaku (a varient of Vrsabha) by Indra through the Sun (one of the alliance) is alluded to. It appears that the Great Rsabha (mahavrsa) was not only a forceful king but also had a territory in his name which is mentioned with Mujavat and Balhika ***(infra : Geography)***.

The sacrifice and Vrata of Anadvan (Whitney : draft-ox) appars to be a vrata for twelve nights performed by the followers of Rsabha which was given the nomenclature accordingly. Mahadeva is enumerated as a forceful deity together with Soma, Varuna, Mrtyu and Indra. Is it a proper name (later Mahavira) which had made its place amongst the warriors of Indra? Elsewhere, Agni has been given the adjective 'Vrsabha of the earth' due to its forceful character. At another place Vrsabha has been recognized as a sovereign king (svarajam Vrsabham).

Does it not show that Vrsabha and his followers had a forceful sovereignty and territory and although once upon defeated, they compelled the Aryan deities to enumerate him as one of them. Slowly the identity of Indra and Vrsabha was established which extended to all other deities ***(infra)***.

**Identity of Indra and Rsabha:** Slowly Rsabha got an importance in Aryan mythology and attained an identity with Indra or Agni through his powerful activities. Rsabha became a necessary hand for the victory who participated with him in the battlefield. With Indra, who became thousandfold in later mythology, Rsabha also became thousandfold with universal form. In later mythology, there is a wish that Indra in order to kill Vrtra should become Vrsabha. Infact for agriculture also he bacame an irrestible taskmaster which was later associated to Indra as well.

**Establishement:** Slowly there was a peaceful reconciliation of Rsabha and Indra to the extent that for protection with Indra and Vayu, Rsabha was also invoked. Indra invoked Rsabha to kill Vrtra. He was eulogized with Indra for his powerful activities

and victory.

**Indra's deterioration:** Slowly Indra's position was deteriorating. The confidence with victory of Indra was decreasing and there is a sorrow in the prayers of his appreciators.

Indra mixed up with the farmers and emerged from Hero to a farmer which may be due to the impact of 'Rsabha Cult'. The lost business of the Panis had an impact on his person and he is depicted as a 'Vanik' (=Pani's identity). There is a prayer for bestowing the wealth. The fierce power of Indra and acquisition of the cows at one place may be due to the impact of Rsabhism over Indraism. The strong body of a Tirthankara in Jain tradition might have been inherited through this unity. The instructions to Pasus by the Bull-Indra is the output of their complete unity.

**Sovereign Rsabha:** Rsabha allegorically spoken of the father of calves and husband of cows became the father of protector of the great Gargara (ocean banks) which may be identified with the strongest seat of Jainism *i.e.* the mount Abu which is frequently alluded to in the AV. This seat of Rsabha had become so dominant that the name of the oldest mountain Abu (Arbudi/Arbuda) was given the name Rsabha mountain. Infact, it might have been the mountain Arbudi or a nearby place (nyarbudi) where the Indra-Rsabha conflict might have happened which is recorded by the AV. The killing of a number of friend and foe heroes and their dead-bodies being devoured by hounds are recorded here. It is this place which is mentioned by name where the confideracy between the three forces (Trisandhi) happened. There is an invocation to Arbudi to get up for the battlefield with his force against the Trisandhi. But in the vicinity of Arbudi (nyarbude), there are foolish foes who are not coming for the help. Is it the Angiras Rsi who helped the opponants? The geographical situations have been identified by a french scholar Halevy who identified Daha with Tribus dehiemes; Sudra with Sudraka Syndrakoi; Balhika with Bactria; Mahavrsa with Orasaci and Majavt with Mozontes. Due to the non-availability of the paper, I cannot say his identity about Arbudi. But in the RV it is Ahirbudhna, the seat of Panis which changed phonetically to Arbuda and MIL. Abu.

## MYSTICISM OF THE COW

AV. X. IO (2-6) propounds the mystic character of the cow whose attainment depends upon the knowledge ***par-excellence*** in all the fields including the sacrifice; who is the protector of all the existence including the Dyava and Prthivi and who due to the power has a direct access to the deities. Its universal identity and relation with time is also propounded. In relation to other divinities, cow is identified with various deities (*infra*: allegory) and has a distinct identity as well.

## ALLEGORY

Rsabha has not only been allegorically identified with various deities but also has developed its universal character (Visvarupa) due to which he entered all the existent entities. The following identifications of Rsabha are clear in the AV.

**Rsabha=Rain-god:** Maha Rsabha thunders, pours the rains and satisfies the earth with the waters. Elsewhere, the waters are said to be the wives of the Vrsa.

**Rsabha=Visvarupa:** Rising from the waters (Payasvan), Rsabha got the status of Visvarupa having the force of Indra, Varuna A'svin, Marut and Brhaspati. It is very important that in the later classical mythology our trinity only Visnu could get the status of Visvarupa.

Rsabha got the status of individual deityes as well.

**Rsabha=The Sun:** Repeating the Mantra of the R., AV also propounds the characteristics of seven-rayed, forceful Sun who killed Rauhina.

**Rsabha=Agni:** Thousand-horned Vrsabha or Vrsa has been equated with Agni. In the form of Vaisvanara, its burning faculty is also propounded.

## THE VRATA OF ANADVAN

In another Mantra, Vrsabha Vajin (i.e. the powerful Rsabha) is identified with the Moon and there is a prayer for the wealth.

**Vrsabha=Rohita:** As stated earlier, Vrsabha has been identified with the Sun, here Vrsabha has been identified with Rohita *i.e.*. the Reddhish Sun. But the adjective (Tigmasrnga) used applies to Rohita as well as Vrsabha having vertical and curly horns.

**Vrsabha=Rudra:** Continuing the relation with Rohita, Vrsabha has been identified with Rudra also in the context of Brhaspati and Angiras where a few adjectives like adribhit, dvibarhajanma and rodasi apply to Rudra as well. At another place in the context of Vratya, he is mentioned as Nilalohita and identified with Isana which appears an epithet of Lord Siva in later mythology. An explanation of killing the enemy in the opinion of the Brahmavadins has been attributed to him. Due to his increasing power, he became Mahavira.

**Vrsa=Bestower of speech:** A few hints in the AV indicate that Vrsa has been identified with Vak which in later grammatical literature was definitely enjoined with Vak. This relation was the subsistence of all the Pasus. This faculty of Vak at another place is responsible to generate faith amongst those who do not believe in

her power.

***Vratya-Mahat-Mahadeva:*** *Slowly in allegory, Vratya is identified with Mahat* element due to its greatness. The explanation of Mahat is given by the AV. itself as senior (Jyestha). It was the stage when he was philosophically attaining universal identity with all the beings.

**Vratya=Indradhanuh:** Due to its multifarous colours and a number of forms, Vratya has been described as the bow of Indra. Philosophically, it is also the form when he incorporates in him a number of universal forms.

Another allegory may be interpreted in the context of the explanation of Vratyas (or a class of Jains migrating to various parts of India together with a number of features which are preserved even today amongst the Jains. They are faith (Sraddha); intelligence (Vijnana); beautiful dress and ornaments. The migration of one of its branch to South appears in the form of Pasupata. Non-violence and the protection of animals are two more characteristics available in the AV.

**CONCLUSION:** Together with the meaning Bull/ox, Rsabha in the AV not only preserves various stories or the versions along with the details which are found in the nucleus form in the RV but also enhances the theme. It gives a full history of the Rsabhaism together with its relation with other deities, like those included in the confideracy: Brhaspati, Angiras; his identity with Indra; and mystical and allegorical position which made it identical with Mahadeva. The story of the Rsabhaism has a number of common features available in modern Jain life.

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# JAINA LITERATURE IN TAMIL

Prof. R.Champakalakshmi *

One of the major aspects of Tamil culture, wherein Jain influence has been predominant and most permanent is Tamil literature. Jain contribution to Tamil literature has been so significant that it has not only created for the Jains a special niche in the history of Tamil literature, but has also established basic norms in various aspects of the study of the Tamil language and linguistics. Jain scholars have enriched the Tamil language, composed elegant poems, written works on grammar and prosody, compiled lexicons and presented lofty ideals of ethics in pithy verses.

The nature of Jain contribution to literature and its impact on Tamil society can be best studied and understood against the background of the historical processes which transformed Tamil society from a basically tribal, kinship based, anthropocentric and humanistic organisation of the early centuries of the Christian era to a highly complex, hierarchical, caste oriented or stratified one by the medieval times. The broad periods within which these changes can be situated are the early historical period, more popularly known as the Cankam (Sangam) age, followed by a period of transition in which northern, Sanskritic, normative traditions increasingly influenced and mingled with local traditions, ultimately leading to the early medieval period, from 6th to the 12th centuries, when the bilingual and bi-cultural interaction reached its apex and created a new socio-cultural matrix, which came to be recongnised as typically Tamil and which led to the emergence of the Tamil cultural region.

In the early historical period, many of the poems of this heroic age were composed by Jain poet-scholars, the **Canror**, who by virtue of their ability to master the vernacular, were counted among the great poets of the Tamil Sangam at Madurai, the Tamil city **par excellence**, under the royal patronage of the Pandyas. Uloccanar, one of the Jain poets, composed several verses, which have been classified under the **akam** and **puram** collections, the **Kuruntokai** and **Narrinai**.[1] Kaniyan Punkunran, another Jain poet and probably also an astrolonger, was the author of a **Puram** verse(192) and a **Narrinai** verse (226).[2]

The **Maduraikkanci** of Mankuti Marutanar, while describing the city of Madurai, refers to Jain monks of a monastery in the city and the **sravakas** or Jain

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laymen who paid homage to them. These monks are believed to have been great seers, who could look into the past and the future along with the present. [3] The Jain practice of self-immolation by slow starvation *i.e.***vatakkiruttal (sallekhana)** is mentioned in several Puram verses. While such references would indicate the spread of Jainism in the Tamil region by the beginning of the Christian era and to the presence of Jain ascetics and scholars who were respected in early Tamil society, there is certainly no evidence of Tamil society being influenced in any significant way by the Jain beliefs in the impermance of worldly life. The Jains and Buddhists, whose presence is attested to both by literary refereces and more authentically by the Tamil Brahmi inscriptions of the 2nd century B.C. to 2nd century A.D. period, were accepted as two groups of ascetics or renouncers concerned more with the spiritual aspects of existence and who, by their exemplary attitudes, were to be respected as an important section of society and to whom the lay followers extended their material support.

Interestingly, the two major themes of the Cankam classics, Love and War, and the extremely humanistic approach of the early Tamils to religion and worship remained unaffected by the Jain or Buddhist ideals of renunciation, meditation and salvation. This period was characterised by folk traditions, tribal basis of social organisation and different eco-cultural zones called the **tinai,** each with its own tribal deity, representing different socio-economic milieux. It is only in the region of the plains **(marutam),** where agricultural operations were intensified and in the **neital** or coastel zones, where there was a spurt of trade and commercial activity that the Jain and Buddhist religions gained followers, particularly among the traders.

The early Tamil classics were systematically collected and arranged under different anthologies much later in the 7th - 8th centuries A.D. when the name Sangam was given to the Tamil literary Academy patronised by the Madurai Pandyas. The term is often traced to the Jain Dravida Sangha founded by one Vajranandi, a pupil of Pujyapada, in Madurai in the V.E. 525 = 468-69 A.D. It is further believed that this Sangha merely revived the Mula Sangha of the Jains presided over by Sri Kundakundacarya around the 1st century B.C. at a place called Patalika identified with Tiruppatirippuliyur in South Arcot district, where a major Jain monastery existed perhaps from the 1st century B.C. In the period of Jain ascendancy *i.e.* 4th to 6th centuries, works in Prakrit were rendered in Sanskrit, one of them being the famous **Loka Vibhaga** rendered in Sanskrit by Muni Sarvanandin in S.380=A.D. 458 in the Patalika monastery.[4] The Jain Sangha at Madurai is also believed to have produced several works in the **viruttam** *genre,* some of which **(Nariviruttam, Eliviruttam and Kiliviruttam)** were known to the Tamil Saiva Bhakti saints like Tirunavukkarasar, and Jnanasambandar.[5]

The post-Sangam period was one of transition towards a new socio-economic formation, the earliest evidence of such a change appearing from the beginning of the 7th century A.D. The intervening period, *i.e.* from the 4th to 6th centuries A.D., represents the transition during which both Buddhism and Jainism, particularly the latter, emerged as the dominant religions. It is significant that a series of works on ethics, morality and social norms were composed during this period, almost all of which have been attributed to Jain and Buddhist authorship. These are known as the **Patinenkilkanakku** or the eighteen didactic works. Some of them such as the **Tirukkural** and **Naladiyar** have been regarded as treasures of Tamil literature and are held in high esteem by the Tamils till today. The eighteen didactic works owe their origins, by and large, to Jain authors. There are, however, quite a few instances in which the Jain claims to authorship have been controversial, as they are not incontrovertibly borne out by either internal or external evidence.

Foremost among these works is the **Kural,** one of the greatest Tamil classics. Different views have been expressed regarding the religion of its author Tiruvalluvar, every sect claiming the poet to be its own. Attempts have been made to interpret the verses so as to favour the claims of each sect, its religious principles and moral codes. The **Kural** is of universal importance in its ethical and normative value. Of particular significance is the emphasis that both the **Kural** and **Naladiyar** lay on non-killing **(kollamai=ahimsa),** the greatness of ascetics **(nittar perumai),** abstinence from meat eating, impermanence of mundane things, the greatness of renunciation, perception of truth, abstinence from alcohol and extirpation of desire.[6] The doctrine of **karma** would also seem to pervade the various *genres* of Jain literature such as works on ethics, morality and **Kavyas** and **Puranas.**

The Jains attribute the authorship of the **Kural** to a Jain teacher called Elacarya or Kundakunda, who is believed to have lived in the latter half of the first century B.C. and the first half of the first century A.D.[7] The chief arguments of the Jains rest on the fact that the work is a unique code of morals based on the principle of **ahimsa.** The scrupulous abstinence from the destruction of life is frequently declared to be the chief excellence of the true ascetic. This is said to be borne out by the couplet.

**"avisorindayiram vettalin onran**
**uyir seguttunnamai nanru."**

meaning "not killing a single creature for the sake of your food, is far better than a thousand *yagas* performed according to Vedic rules."[8] It is further claimed that the only Indian **darsana** that is in conformity both in theory and practice with the ideas contained in the **Kural** regarding the gospel of **ahimsa**, is the Jaina **darsana.**[9] Among other internal evidences, said to be afforded by the work itself, is the reference to "Adibhagavan" in the first couplet. According to the Jainas this

Adibhagavan refers to the first Tirthankara Rsabhadeva or Adinatha. The terms **"engunattan," malarmisaiyeginan'**, **'porivavilaindavittan'**, **'vendudal vendamalilan'**, and **'aravali andanan'** which are found in the **Kural,** have been taken to describe the several attributes of the Jina. Various other terms are also interpreted as referring to the Jaina.[10] The fact that the commentator of the **Nilakesi,** a Jaina work in Tamil, quotes from the **Kural** and refers to it as "emmottu" or 'our scripture' has also been taken to support their belief that the **Kural** is a Jaina work.[11] Parimelalakar's medieval commentary on the **Kural**, written in accordance with Jain thought and doctrines, would add suppport to the Jaina claims. G.U.Pope, however, does not accept the Jaina claims, on the basis of a couplet in the chapter on the greatness of ascetics which is, according to him, quite distructive of the idea that Tiruvalluvar was a Jaina.[12] The eclecticism of Tiruvalluvar, Pope believes, is nowhere more conspicuous than in this chapter. In fact, the **Kural** expounds the ideals of **ahimsa** in all its implications, ethical, social and economic. The author addresses himself, without regard to castes, peoples or beliefs, to the whole of mankind. Thus, whatever may be the views expressed by scholars on the origin of the **Kural**, there is no doubt that it is first and foremost an ethical work. The principles expounded in it are of universal application.

The **Naladiyar**, which stands next to the **Kural** in estimation is also taken to be a Jaina work. It is a work on Ethics, whose composition and compilation are ascribed to a period when the last or the third sangam at Madurai is supposed to have flourished.[13] However, the tradition relating to the three Sangams and the attribution of some of the 18 didactic works to the literary Academy is of later origin and hence the **Naladiyar** might well be a post-Sangam work which, however, followed the literary tradition of the Sangam and was composed under the patronage of the Madurai Pandyas. Of its compiler Padumanar, nothing but his name is known at present. Pope calls it a companion volume to the **Kural** and says that these two great works, serving as natural commentaries, together throw a flood of light upon the whole ethical and social philosophy of the Tamil people.[14] The work is often called the **Velalar Vedam**, "the Veda of the cultivators of the soil." The work is replete with ideas like the transience of wealth, youth and body and the view that **palavinai** (past deeds or **karma**) determine the nature of present life.

There is no trustworthy account of the origin of this work. The current tradition is that once 8000 Jaina ascetics, driven by famine, came to the Pandya country where they were supported by the Pandya King (Ugiapperuvaludi). When the famine was over, they wished to return to their own country, but the Pandya king refused to allow the learned ascetics to leave him. So they were constrained to depart secretly by night, each leaving a quatrain under his seat, The next morning

the quatrains were examined and found to differ widely from one another. The king out of anger, ordered them to be thrown into the river Vaigai, but it was found that the palm-leaf scrolls containing four hundred quatrains floated and swam against the current and came to the bank. To these the king gave the name **Naladiyar**. Some other verses are said to have reached the banks at other spots and are said to be found in the two collections called **Palamoli** and **Aranericcaram**.[15] The latter works never obtained the popularity enjoyed by the **Naladiyar.**

There is difference of opinion among scholars regarding the date of the work and it is variously assigned to the first century A.D., to the second or third century A.D. (Sangam period) and even as late as the seventh or eighth century A.D.[16] It is also held that the composition of the **Naladiyar** must be referred to the period after the founding of the Dravida Sangha at Madurai in A.D. 470 and during the time of Kalabhra occupation of Madurai.[17] However, there can be no doubt as to the antiquity and importance of the work, for it belongs to the class of composition known as the **Padinenkilkkanakku** (eighteen didactic works) and stands first in a stanza, which enumerates the eighteen works.[18]

The **Naladiyar** is mainly an ethical work. There is no particular mention of God in it and no trace of religion. The ruling idea of the work is that of **karma**. Epigrams from the **Naladiyar** have become household words throughout the Tamil country. Pope has rightly characterised them as having "a strong sense of moral obligation, an earnest aspiration after righteousness, a fervent and unselfish charity and generally a loftiness of aim that are very impressive.[19]

The **Palamoli** and **Aranericcaram** also belong to the group called **Padinenkilkkanakku**. The author of the **Palamoli** is said to be a Jaina by name Munruraiyanar. The author has collected and edited valuable old sayings in the **venba** metre. These proverbs contain not merely principles of conduct but also a good deal of worldly wisdom, some of which are quoted in the **Jivakacintamani**.[20] The author of the **Aranericcaram** or "the essence of the way of virtue" is one Tirumunaippadiyar. The work enunciates the five rules of conduct **(Pancavratas** which are **ahimsa**, **satya**, **asteya**, **brahmacarya** and **parimita-parigraha)** in Jainism governing the lives of the householder as well as the ascetic, though these five moral principles are common to other religions also.[21] The two works **Palamoli** and **Aranericcaram**, are, as mentioned earlier, connected with the legendary account of the origin of the **Naladiyar**, which, however, seems to be a later creation.

The **Eladi**, which is one of the eighteen lesser classics **(Sangacceyyul)**, is also said to be a work of Jaina origin. Of its author, Kanimethaiyar, nothing is really known except that he is styled as a disciple of Makkayanar, son of Tamil asiriyar,

one of the Madurai Academy.[22] It deals with five 'fragrant' topics *viz.* **elam, karpuram, erikarasu, candanam, and ten**, the five virtues of life. The **Eladi**, in fact, deals primarily with morals and emphasises the virtues of ascetic life. V.R.R. Dikshitar, however, did not accept that the author was a Jaina. He believed that the introductory verse, which is said to indicate that the author was a Jaina, admits of different interpretations and that the reference to the **Vedas** in the work shows that the author's religion was orthodox Hinduism.[23] Kanimethaiyar is also believed to be the author of the **Tinaimalai nurraimbadu**.[24] This work deals with the principle of love and war and follows the Sangam tradition and as such is frequently quoted by medieval commentators. The **Nanmanikkadigai**, which in respect of literary merit ranks second only to **Kural** and which is another of the eighteen lesser classics is also attributed to Jaina authorship and the author is said to be one Vilambinathar.[24a] The **Aintinai Elupadu**, also dealing with **akapporul**, a major theme of the Sangam works, is attributed to a Jain known as Muradiyar and is dated in the 5th century A.D.[25] The composition of these minor classics is generally assigned to a period before the 7th century A.D. though they appear to be spread over several centuries.

The eighteen didactic works together represent a stage of intensive literary activity dominated by the anti-Vedic and non-brahmanical sectarian religions like Jainism and Buddhism. They would also suggest that the intensely humanistic attitudes of the Tamils were slowly but surely eroded by the highly metaphysical and spiritual ideas of the non-Vedic religions including Jainism, Buddhism and Ajivikism in the period following the heroic age of the Cankam classics. The increasing influence of Jain religious and metaphysical thought on Tamil literature is either directly seen in works of Jain authorship or in the prevalent moral and ethical ideas in society. The twin epics **Silappadikaram** and **Manimekalai,** which would also fall in the same period, attest to the dominance of the Jain and Buddhist religions and the numerical strength of their followers, perticularly in the urban centres like ports and market centres.

The **Silappadikaram** is an epic of great literary and historical value and is attributed to a prince of the Cera royal family, Ilanko, who renounced his claims to the throne and became an ascetic-Ilanko-atikal. Apart from describing some major cities like Puhar, Madurai and Vanji as centres dominated by Jainism, Buddhism and the trading community, this epic provides useful insights into the nature of the Jain religion, the Jain monasteries and nunneries whose inmates played an influential role in contemporary society. It also lays emphasis on **karma** as preordained **(ulvinai)**[26] which is explained through the story of the hero Kovalan and his young, chaste wife Kannaki and Madhavi, the courtesan.

The **Manimekalai**[27] of Cittalai Cattanar, the Buddhist epic of the same

period, contains no favourable references to Jainism as its main purpose is to establish the greatness of Budhism *vis-a-vis* all other relgions and philosophical systems. Yet, the work undoubtedly indicates the preponderance of Jain influence and the numerical strength of its followers in the Tamil country. It also points to a situation of rivalry between these two non-Vedic sects.

By the 6th century A.D. a strong reaction set in and the Puranic religions of Saivism and Vaisnavism began to vie with the Jain and Buddhist sects for royal patronage and social base. This is reflected in the hymns of the exponents of **bhakti**, the **alvar** and **nayanar**, with their highly emotional appeal and emphasis on the perception of a personal God, either Visnu or Siva, to whom devotion was expressed through the senses, the human body (human existence) becoming a necessary vehicle of this intensely powerful emotional experience or relationship with God. This was in direct opposition to the extreme forms of self-torture and penance advocated by the Jain religion for salvation. The result was the composition of **bhakti** hymns which carried the **akam** literary tradtition to its logical culmination in the personal devotion to a Puranic God and the emergence of its most innovative institution *viz.* the temple as the house of God.

Due to the change in royal patronage and the expanding social base for the **bhakti** cult, the Jains lost their influence in major centres like Kancipuram and Madurai and were forced to confine their literary activities to the adaptation of major **Kavyas** and **Puranas** in Sanskrit by rendering them in Tamil. However, their contribution to grammar continued to be significant and in addition they also turned their attention to prosody and lexicography. In the early medieval Jain literature, the major concern of the Jains was to impart religious and moral instruction in keeping with the Jain tradition, The Jain works of this period also introduced new themes, concepts and techniques of narration in medieval Tamil literature.

The Jains also adopted certain typical Tamil *genres* of poetry like the **Ula, Nurrantati** and **malai** or garland of verses as a popular style of narration in order to carry to the masses complicated themes of the Sanskrit **Kavya** and **Purana** oriented works like the **Merumandara Puranam, Perunkatai** in the form of **Merumandara malai** and **Udayanakumara kavya** as well as the **Appandainathar Ula**. The **Ula** form was adopted in imitation of the **Ulas** of the brahmanical temple deities and temporal sovereigns and describes the deity of a temple being taken out in procession and the street scenes evoking emotional reaction among the worshippers, just as the procession of the king evokes similar reaction among the subjects.

Turning to **Kavya** literature in Tamil, it is evident that Jaina influence has been most predominant in this sphere also. Of the five major epics in Tamil, two, the **Jivakacintamani** and the **Valaiyapati** are contributions of the Jainas. The

**Jivakacintamani,** which is perhaps the most remarkable of Jaina literary works, is also considered to be the greatest existing Tamil literary monument.[28] The author of this romantic epic was one Tiruttakkadevar, who is said to have been a native of Myalopore. According to Jaina tradition he belonged to the Cola royal family and was known as Poyyamoli.[29] A later tradition cherished by the Tamil Jainas adds that after a full course of study in Tamil and Sanskrit, he turned into an ascetic at a relatively early age.[30] It is said that he went to Madurai, with his **guru**, to live there for sometime in the company of the great poets of the Tamil **Sangam**. While admitting the distinction earned by Jaina writers in the line of religious and holy literature, the poets of the Sangam, challenged their capacity in general and that of Tiruttakkadevar in particular, to contribute to the literature of love (**Srngara rasa**). Tiruttakkadevar is said to have accepted the challenge. On the advice of his teacher, he first composed the *Nariviruttam* and then with the teacher's permission he wrote the story of Jivaka in eight days.[31] The **Nariviruttam** was composed by him to illustrate the impermanance of the body, the ephemeral nature of wealth and other related ideas. It is further narrated that when he presented his work to the **Sangam**, the poets were much impressed by it, but raised doubts against the character of the author. It is said that Tiruttakkadevar had to undergo an ordeal to prove his purity as an ascetic, who had renounced all worldly pleasures. **Mananul** is another name of this epic, on account of Jivaka's adventures each culminating in a happy marriage.

The **Jivakacintamani** is the story of prince **Jivaka**, who after many tribulations regains the kingdom lost by his father and later renounces the world and lives the life of a Jaina ascetic and gains bliss at last. The story of Jivaka forms the subject matter of Sanskrit works such as **Gadyacintamani** and **Ksatracudamani** by Vadibhasimha, the **Jivandharacampu** and the **Jivandharanataka** (not extant) by Haricandra. The same story is also related in the **Mahapurana (Uttarapurana)** of Gunabhadra and in the bilingual Sripurana.[32] These several versions of the same story differ from one another in certain details. Thus the **Jivakacintamani**, which has been assigned to a period between the beginning of the tenth century and the latter half of the eleventh century,[33] does not seem to be an original work. It is believed to be based on the **Ksatracudamani** and also said to bear a close resemblance to the **Gadyacintamani**. As there is no conclusive evidence to show that these two latter works were anterior to the **Jivakacintamani**, and as at the time of the commentator Naccinarkkiniyar, Tiruttakkadevar was believed to have based his work on the Jaina **puranas**, it may be presumed that the Tamil version is based on the original story of Jivaka contained in the **Mahapurana**, which was written during the time of Rastrakuta king Akalavarsa (Krsna II), in about A.D. 897.[34] In fact, all the Sanskrit works mentioned above and the bilingual **Sripurana** are probably based on the **Mahapurana**.

The work is divided into thirteen "Ilambakas" (lambas) and consists of 3145 verses. According to Naccinarkkiniyar, only 2700 verses were composed by Tiruttakkadevar as is evidenced from the stanza beginning "Munnir Valampuri".[35] Tiruttakkadevar is said to have worked out in wonderful stories too diffusely what the **Naladi** asserts in terse epigram.[36] The **Jivakacintamani** and other Jaina works show that it was through the Jainas that many Sanskrit and Prakrt words were introduced into the Tamil language. The work has its literary roots both in the Tamil tradition going back to the Sangam works and in the Sanskrit **Kavya** tradition with which the author is well acquainted. A beautiful tradition associates the famous Kamban, who wrote the **Ramayanam** in Tamil, with the **Cintamani** by saying that Kamban admitted his indebtedness to the **Jivakacintamani** and the inspiration he drew from it.

The **Valaiyapati**, another major epic, was also composed by a Jaina author. Nothing is known about this non-extant work, except that a few stray stanzas from it have been quoted by commentators.[37]

All the five minor epics in Tamil, the **Yasodharakavya, Culamani, Udayanan Kathai, Nilakesi** and **Nagakumara Kavya**, are said to have been composed by Jaina authors. Practically nothing is known about the author of the **Yasodharakavya** except that he was a Jaina ascetic. The story of this **kavya** is intended against the ritualism of sacrifice even with the introduction of a substitute for the animal in the same form made of rice flour.[38] The main theme appears to be that the substitution of a mock animal would not relieve an agent of the moral responsibility for animal sacrifice, since the essential harmony and co-operation between thought and word on the one side and deed on the other is lacking. It is said that the work must therefore be placed after the period of the reformation in ritualism associated with the founder of the Madhva philosophy.[39] The work also elevates temple worship to a higher level than other forms of rituals.

The author of the **Culamani** was one Tolamolittevar, evidently a Jaina. He is said to have been patronised by the chief Vijaya, who ruled in Karvetti in the Colanadu. The author probably belonged to the sixth century A.D.[40] According to M. Srinivasa Iyengar, however, Tolamolittevar composed the work in memory of Jayantan Maravarman Avani Culamani (A.D.620-650) and therefore must be placed in about A.D.650.[41] At any rate, the age of the **Culamani** cannot be ascribed to a period later than the latter half of the ninth century, but it might well have been same centuries earlier. For Amitasagara, the author of the **Yapparungalakkarigai** quotes from the **Culamani** and Adiyarikkunallar's commentary on the **Silappadikaram** refers to it.[42]

The Culamani is based on a Puranic story contained in the **Mahapurana.**[43]

The hero of the story is Tivittan one of the nine Vasudevas of the Jaina tradition. In its literary quality, style and poetic excellence, the **Culamani** may be compared to the **Jivakacintamani.**

The **Nilakesi** is a work on Jaina philosophy. It was apparently intended by its author, as a refutation of the Buddhist work, **Kundalakesi**, one of the five major epics which is, however, lost to the world. Nothing is known about the author or his date. Regarding the exact title of the work, there appears to be some controversy among the Tamil scholars. It is held that the title must have been **'Nilakesi Tirattu'** as the word 'Tirattu' meaning summary or compendium, occurs at the close of every chapter. However, the work does not seem to be a summary of a larger work now lost, as some scholars believe, for it possesses completeness and unity.[44] It is also suggested by some others that as the word 'Teruttu' occurs in many places, and as the word means 'enlightenment' or 'dispelling ignorance', the title may be **"Nilakesi Teruttu"**. In the work itself Nilakesi's ignorance was dispelled when she met the Jaina **yogi** Municandra and when she was instructed by the master to go about the land propounding Jina **dharma** and dispelling erronious knowledge.[45] However, the work is always referred to in Tamil literature, by the single word **Nilakesi.**

The author of the **Nilakesi** has adopted the famous method of philosophical dialogue which adapts itself eminently for philosophical discussion. The work itself is in the nature of a discussion between the Jaina and other religious sects, prominent among which are the Buddhist and the Ajivika and ends with the final acceptance of Jainism as the 'true religion.' The intention of the author seems to be to uphold the doctrine of **ahimsa**. The idea, that **ahimsa** is **paramo dharma,** is throughout kept in view by the author in his examination of other **darsanas.**[46] The **Nilakesi** is referred to by the **Yapparungalavirutti**, of Amitasagara. Jnanaprakasa, a commentator of the **Sivajnana Siddhiyar** quotes copious extracts from it and also from its commentary.[47] The author also prescribes the **ratna-traya-Samyag-jnana, darsana** and **caritra** for the attainment of liberation from good and bad deeds.

The date of the **Nilakesi** is unsettled. From a reference in the work to one 'Tevar' from whom the author had the benefit of learning the doctrines, A.Chakravarti assigns the work to as early a period as the first century A.D. At any rate, the work, according to Chakravarti, cannot be dated later than the fifth century A.D., as the author does not appear to be acquainted with later Vedanta schools of Sankara, Ramanuja and Madhva and as he elaborately treats of the system of the Ajivikas, who were not known to later times.[48] Some scholars, however, believe that the work was probably composed sometime between the fifth and the ninth century A.D.[49]

The work has an excellent commentary called **Samaya Divakara Virutti,**

written by Vamana muni in the **manipravala** style. Vamana muni has been identified with Mallisena Vamana, the famous Jaina teacher who flourished at Jina-Kanci in the fourteenth century A.D. The commentator has worked out in elaborate detail, the modern and scientific ideas which are found scattered throughout the work **Nilakesi** and which have been merely indicated or implied by the author.[50] He also quotes **Tirukkural** as a scriptural work and uses verses from the **Arunkalacceppu**, a Tamil version of the **Ratnakaranda Sravakacara** of **Samantabhadra** as a code of conduct for householders.

The Tamil classic **Perunkathai**, dealing with the story of Udayana, is probably an independent work, not included in any of the traditional lists. The author of this work was a Jaina by name Kongu Velir, the Vel (Chief) of Kongu. Though very little is known of his life, a verse, in a recent work, the **Kongumandalasatakam**, states that he was a native of Mangai, which has been identified with Vijaymangalam in the Coimbatore district.[51] The work is also known as **Konguvenmakkadai**, after the author and Udayanankathai, after the hero.[52]

The story of Udayana king of Kausambi, capital of the Vatsa kingdom, is dealt with in several works. The main focus of these works is the story of his adventures, conquests and final renunciation. The **Brhatkatha** of Gunadhya, written in about the first or second century A.D., and in the **Paisaci** language, contains the story of Naravanadatta, the son of Udayana, besides a lot of other stories. Of these the story of Udayana alone is treated in the **Brahatkatha** written in Sanskrit by the Ganga king Durvinita. In the opinion of Swaminatha Iyer, The **Perunkathai** is indebted to this Sanskrit version of the **Brhatkatha**.[53] Two other works, in which the story of Udayana is treated, are the **Uditodaya Kavyam** in Sanskrit and the **Udayanakumara Kavyam**, two minor **Kavyas** of the Jainas, held in equal esteem with the story of Jivaka.[54] The story of Udayana is also referred to in the **Manimekhalai** and other Tamil works. The **Udayanankathai**, one of the minor epics, is apparently another version of the same story.[55] In the days of Adiyarkkunallar, the celebrated annotator of the **Silappadikaram**, the belief was current that the **Udayanankathai** is based on a study of several works of the age of the second Sangam.[56] This has led to the conclusion that this work may date from the third century or even earlier.[57] But it is probable that this **Udayanankathai** referred to by Adiyarkkunallar is the minor epic and not the **Perunkathai**. Since the **Perunkathai** is admittedly a work based on the **Brhatkatha** of Durvinita, it must be dated after the sixth century A.D. or about the close of the Pandya-Pallava period *i.e.* 9th century A.D.

The author Kongu Velir, being a Jaina, discusses the Jaina doctrines in some detail. He has adopted a simple but beautiful style and the poem rightly takes a high rank among the literary classics of the Tamil world. The work embodies the essential

characteristics of the mythology and cosmography of the Jains and in particular deals with the Vidyadharas.

The Jainas have made remarkable contributions in the field of grammar, prosody and lexicography. The **Yapparungalam** and the **Yapparungalakkarigai** of Amitasagara were composed sometime towards the close of the tenth century A.D.[58] The author calls himself a disciple of Gunasagara. The **Karigai** is an abridgment of the **Yapparungalam**, which is an important treatise on prosody. The latter is unique in its range and it contains an exhaustive treatment of the different metres in Tamil. It has given rise to a fine commentary, in which a large number of literary specimens, otherwise unknown, are preserved. Gunasagar, a disciple of Amitasagara, wrote a commentary to the **Karigai**, which also is said to be an important contribution. The **Yappilakkanam** which consists of ninetyfive **sutras** is attributed to Gunasagara.[59]

The **Agapporulilakkanam** is an important work on grammar, based on the **poruladikaram** of the **Tolkappiyam** and deals with love and allied experiences. The author was one Narkavirajanambi who is believed to have lived at Puliyangudi, on the banks of the Porunai river during the time of Kulasekhara Pandya.[60]

The **Neminatham**, another important work on grammar, was composed by one Gunavira pandita, evidently a Jaina. It is a short treatise comprising ninetyseven **venbas** and treats of the orthographs and parts of speech **(eluttu, sol, porul, yappu** and **ani)** of the Tamil language. This work also is based on the **Tolkappiyam.**[61] The work is named after the Tirthankara Neminatha of south Mayilappur-Ten Mayilapuri.[62] The author was a disciple of one Vaccanandi (Vajranandi) and a native of Kalandai. He is believed to have lived during the time of Kulottunga III (late 12th century A.D.). Two other works of the same author are the **Venbappattiyal** and the **Vaccanandimalai,** the latter apparently named after his teacher.[63]

Perhaps the most remarkable contribution of the Jainas to Tamil grammar in the **Nannul.** The author of this popular work on grammar was Bavanandi, who is said to have lived in late twelfth century during the reign of Kulottunga III. According to the **Kongumandalasatakam,** the author was patronised by Amarbharanan Siyagangan, a ruler of Kongu. The work also says that Bavanandi was a native of Sanakapuram in Kurumbunad, which has been identified as a place near Vijayamangalam in the Coimbatore District.[64] Bavanandi is also said to have composed it on the request of his patron **("Ganga kurusiluvakka Nannulai kanindu pugal tungappulamal Bavanandi").**[65] This work also is based on the **Tolkappiyam,** and it has, by its simplicity and terseness, practically displaced all other works as the beginner's handbook of Tamil grammar. The work stands next to the **Tolkappiyam** in estimation, but unlike the latter, it makes Tamil grammar simpler and easier to

follow.

The three important works on lexicography, the **Divakaranigandu** by the Divakaramuni, **Pingalanigandu** by Pingalamuni and the **Cudamaninigandu** by Mandalapurusa are said to be Jaina works. The first mentioned is the earliest Tamil **nigandu** known and is said to have been composed by Divakaramuni on the request of one Sendan. If the Pingalandai was, as its **payiram** states, composed by the son of Divakaramuni, the two works must be assigned to a period anterior to the rise of the Vijayalaya line of Colas.[66] The **Pingalanigandu** is considered to be the most important of the three and is believed to form the basis of later works on lexicography.[67]

The **Cudamaninigandu** is however the most popular of the three **nigandus**, while the other two lexicons mark progressive stages in the advancement of lexicography in Tamil. Mandalapurusa, the author of the **Cudamaninigandu**, was a native of Virapuram or Virai (Perumandur in the South Arcot District). The **Karigai** of Amitasagara is mentioned in the **Cudamaninigandu** and hence the author could not have lived before the composition of the **Karigai**, *i.e.*, the tenth century A.D. He also could not have been the disciple of the Gunabhadra who compiled the **Mahapurana** during the reign of the Rastrakuta king Krsna II, in about A.D. 896, as is believed by some scholars.[68] The author himself gives a clue to his identity in the couplet:

**"Tiruntiya kamalavurti Tiruppugal puranam ceidon**
**Parandasirk-kunabadranral paninda Mandalavanrane."**

The words "Tiruppugal purananceidon" refers to Mandalava and not to Gunabhadra. Furthermore Gunabhadra who was the **guru** of Mandalapurusa, was a native of Tirunarungondai and is said to be well versed in Sanskrit. There appears to have existed a Gunabhadra in the time of Krsnadevaraya and he finds mention in a work called **Yatidharma Sravakadharma** dealing with the traditions and history of the Jaina community in the southern country.[69] In the **Nigandu** itself there is a reference to the **Karigai** of Amitasagra and words found scattered in the work are so modern that it would be impossible to assign it to a date as early as the ninth century A.D. The **Cudamaninigandu** therefore seems to be the latest and most modern of the three lexicons. Further evidence in support of the age of Mandalapurusa is supplied by two inscriptions of the time of Krsnadevaraya, one from Padavedu and the other from Tiruvur.[70] The former mentions Mandalapurusa as one of the **tanattars** of the Ramacandradeva temple, while the latter refers to a **devadana** village called Mandalapurusanpattu. So Mandalapurusa must have lived in the sixteenth century. The **Tiruppugalpuranam** which is credited to the authorship of Mandalapurusa is probably a referece to the Sripuranam.[71]

The **Merumandarapuranam** by Vamanacarya is another important Tamil classic which is based on a Puranic story relating to Meru and Mandara, the **ganadharas** of the thirteenth Tirthankara, Vimala. The subject is their attainment of **moksa** and as in other Jaina works, the story is used as a framework for expounding important philosphical doctrines of the Jaina religion. The author Vamanacarya is identified with the famous Jaina teacher Mallisena Vamana, who flourished in the fourteenth century at Jina Kanci *i.e.* the period of the Vijayanagara ruler Bukka Raya. He was well versed in Tamil and Sanskrit and bore the title **Ubhaya bhasa Kavicakravarti.**[72] He wrote commentaris to a number of Sanskrit works such as **Pancastikaya, Pravacanasara, Samayasara** and **Syadvadamanjari**. The commentary to the **Nilakesi**, known as **Samaya Divakaram**, is also attributed to his authorship.

The **Sripuranam** is another notable work held in great reverence by the Tamil Jainas. The work gives an account of the lives of the sixty-three **salakapurusas,** who are the twentyfour Tirthankaras, the twelve Cakravartins, the nine Vasudevas, the nine Baladevas and the nine Prativasudevas. In the course of the narration, the several tenets of Jainism are dealt with in some detail. According to Jaina tradition, the author of the **Sripuranam** went to Sravanabelgola, from his native place Perumandur, to learn the *Samaya Sastra*.[73] We hear of a number of such instances of Tamil Jainas visiting Sravana Belgola, the most important Jaina centre in South India. It is believed that the author, following the example of the Kannada **Camundarayapurana** (A.D.997) based his work on the **Mahapurana** of Jinasena and Gunabhadra. So the work may be placed after the tenth century A.D. Since the Manipravala style was prevalent from about the 13th century to the 17th century A.D., it is also held that the work was probably composed in about the 14th or 15th century A.D.[74] Venkatarajulu, however, does not accept the identification of the author of the **Sripuranam** with Mandalapurusa, the author of the **Cudamaninigandu.**[75] According to him, if Mandalpurusa had been the author, it is surprising that in the **Nigandu** he has written verses in praise of his *guru*, **Gunabhadra**, at whose instance he is said to have composed it, while there is no mention in the **Puranam** either of the teacher or his achievements and that it would be natural for an author to give a clue to his identity in a **Puranam** of this magnitude.

Works like the **Sripuranam** enriched the Tamil vocabulary and literary style through **manipravalam** (gem and coral), wherein whole sentences in Sanskrit were interspersed with Tamil. The style afforded considerable freedom in blending the two literary traditions so as to create new works of formal and thematic excellence.

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❑ ❑ ❑

# JAINA ART AND ARCHITECTURE IN KARNATAKA

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I

Those of you who, on hearing the title of my paper, expect me to give a list of the Jaina monuments of Karnataka with their locations, dates and descriptions will be surely disappointed after listening to me. As a matter of fact, what I have chosen to do, of my own choice, is to try to trace the origins of Jaina architecture in Karnataka and them to shift the burden of my paper to my own conclusion on what the Jaina monuments of Karnataka, alreay well written upon, have and have not achieved. In doing this I have not spared my own conscience, nor have I spared the inevitable historical manifestations of Jainism; but, all in good faith. The motivation behind this paper is my firm belief that what our troubled land needs today is Mahavira's pristine teachings shorn of spiritual and material accretions thrust upon them by almighty time as the author of history. Though the ink on this paper is still wet, the thoughts which have gone into its contents have lingered on in my mind for years at a stretch. I had all along been searching for a forum in which to voice them. I hope I have at last found one this morning though your expectations and my protestations may not be the same.

II

In his 'editorial observations' which appears as the prologue for the monumental three volume publication on 'Jaina Art and Architecture' published by the Bharatiya Jnanapith (New Delhi: 1974), the learned editor Shri A. Ghosh observes: "It is difficult to conceive of any Jaina artistic or architectonic creation that does not pertain to, and can be isolated from, the mainstream of Indian art and architecture. No doubt, the special religious and mythological concepts of Jainism produced sculptural forms not found in the creations of other denominations, but even these conformed to the style of the region and period to which they belonged. Thus, while representation of the *Samavasarana*, *Nandisvara-dirpa, Ashtrapada*, etc., typical of Jaina mythology, are peculiarly Jaina, in the style of execution even they followed the contemporary style of the region in which they were produced."

Further on, continuing in the same vein, he says "There is no religion-wise difference in the sculptural embellishments of the religious edifices. The same richness of life is apparent in the sculpture of all religions, except where it is strictly religious in character. Call them *Yaksis*, attendants, *nayikas*, *apsarasas*, *sura-*

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*sundaris* or *alasa-kanyas*, they appear everywhere, singly or in *mithunas*, and nothing in the austere tenets and practices of any religion could prevent their appearance in places of worship. There is no gainsaying the fact that the above observations should be constantly kept in mind by any one trying to make an objective assessment of the achievements of the patrons of Jainism in the fields of art and architecture.

Now, to get to the subject of my paper, which is Jaina art and architecture in Karnataka, if we are to believe epigraphical information of the 7th century A.D., and there is no reason why we should not, the history of Jainism in Karnataka goes back to the pre-Asokan Mauryan period with the migration, from the north, of Bhadrabahusvamin and a large number of his disciples and their settlement in the hilly tracts of Sravanabelgola. But in Sravanabelgola itself no architectural activity seems to have been initiated prior to the nineth century A.D.

This is in stark contrast with what happened just a little latern in the extreme south of the peninsula, in the Pandyan region to be more precise. It is generally accepted, on strong circumstantial evidences that part of the migrant Jaina clergy and laity proceeded further south and settled themselves in the hilly tracts of the Pandyan country where we find in the rock-beds and some of the natural or slightly worked out caverons Jaina inscriptions in Tamil a few of which were, according to me, not merely of the Mauryan but of the pre-Asokan decades.

We do not find such epigraphical and rock-cut confirmation of Jaina activities in the Mauryan period at Sravanabelgola which was many times better suited for such activities.

I can think of at least two possible explanations of this striking contrast:

1. In that early phase of extreme Jaina austerity, simplicity and self-abregation, which was still the case when Jainism reached Karnataka, no beds were cut out on the rocks and no caverns worked upon lest such acts should detract from quiet essential Jaina tenets;

2. Even the simple enough act to commemoratively engraving the names of the hundreds of Jaina ascetics who attained *samadhi* by lying down on the rock surfaces was not done because those early Jaina migrants to Sravanabelgola did not carry with them a script.

This stark austerity, devoid of embellishments or, for that matter, even any type of rock-cuttings to render ascetic life less uncomfortable, is tellingly brought home by the description of the expansive, cold rock-surfaces scattered all over

Sravanabelgola and, one of which Prabhachandra lay down and attained *samadhi* early in the 3rd century B.C. as *prithula-tal-astirnna-tatasu sitasu sitalasu.*

Be that as it may, epigraphical references to the construction or existance of Jaina places of worship in Karnataka begin to trickle in only from the 4th-5th centuries A.D. Ignoring for a moment the possibility of a marginal error of a few decades, I may point out here that the relatively datable history of Karnataka's Jaina monuments commences towards the end of the 5th century A.D. with an epigraphical controversy generated by the Gudnapur inscription of Ravivarman of the early kadamba ruling house of Banavasi. The said controversy centres round what is, in all probability, a significant correction introduced in the text of that lithic record by the original engraver himself. From line 12 of this pillar inscription we learn that Kadamba Ravivarman caused the construction of a temple for Manmatha *(tena vesma Manmathasyedam Ravina ksitindrena karitam)*. Further on in line 17 the same temple is referred to as that of Kama. Here the Sanskrit word for temple, as originally engraved, was *devalaya*. Subsequently, however, the letter *de* was corrected to read ji and the horizontal bottom line of the following letter va was erased so that *devalaya* could be read as *jinalaya*. While editing this inscription my friend Dr. B.R. Gopal, without pointing out that such correction had been effected, adopted the reading *jinalaya* as the intended one and had forcefully argued, drawing support from literary sources, that Kama, installed in that *jinalaya* was none other than Bahubali and that the worship of Bahubali in Karnataka can be dated back to the close of the 5th century A.D. Though the case for the Jaina orientation of the Gudnapur temple that was is further strengthened by the reference, further on in the same inscription, to the *alaya* of Padmavati, more likely the Jaina *Yaksi* of that name, some senior scholars have equally forcefully questioned the veracity of Dr. Gopal's conclusions. It is likely that further excavations, if conducted at Gudnapur, may help in bringing this controversy to an end. If, as a result, Dr. Gopal should be proved right we would be looking at the ruins of what would be the earliest datable brick-built Jaina temple in Karnataka. This is because, though we know from inscriptions that Ravivarman's predecessors and some Ganga rulers of Southern Karnataka who had preceded him in date, had also built Jaina temples, we have not so far been able to identify the sites of their construction or ruins.

However, a clear picture and also a continuous history of Jaina art and architecture in Karnataka becomes available to us from the middle of the 6th century A.D. with the establishment of the Chalukyan hegemony in northern Karnataka and the consolidation Ganga power in Southern karnataka. And this continuous history

of Karnataka's Jaina art and architecture always inevitably reminds us of the wise words of A. Ghosh which I had quoted at the very commencement of this paper. The only difference is that in the case of Karnataka Ghosh's words are truer than in the case of most other regions of India. For, with the exception of Gujarat, it was in Karnataka that Jainism enjoyed for long centuries great popularity, following and opulence, three necessary prerequisites for continuing architectural activities.

And, we can think of at least two very good reasons for this happy situation. One is that from early times Jainism had become an integral part of the religious life and rituals of even technically non-Jaina households. I have often been telling such of my friends as are interested in epigraphical data that even in those households in which men were staunch followers of Saivite and Vaisnavaite faiths, womenfolk had been equally staunch adherents of the Jaina faith. In fact the present day survival of a member of important pockets of Jainism in Karnataka is not a little due to the sustenance that religion had received from women at least until the middle of the 14th century A.D.

The other reason is that the Chalukyas, who had for the first time elevated the land of the Kannadiga to the status of a *chakravarti-ksetra*, had made it their declared policy, prompted either by an enlightened outlook or by political exigencies, to patronise all the major religions of the Deccan with equal vigour. For proof I can do no better than take recourse to the text of an Alampur inscription of Chalukya, Vrjayditya (696-734 A.D.). While his own *sva-dharma* was Saivism, for promoting which he had done enough, Vijayaditya is eulogised in that record as having showered equal patronage on Vaisnavism, Buddhism and Jainism:

*So=vjad=Bhagavatam-Bauddhau-*
*Jinendramatam-asritan,*
*Sva-dharma-kriyaya visvam*
*tirthyan-santarpayan-nripat*

Therefore it is that we find in the Karnataka of the Chalukya-Ganga period due representation having been given to Jainism whether it is rock-cut caves or all-stone or brick religious edifices. This catholic policy did not end up as the fad or fancy of a single dynasty or of a single historical epoch but was bequeathed to their posterity by the Chalukyas and the Gangas. In the case of Jainism, unlike in the case of Buddhism, the effective application of this policy was rendered easier by the fact that Jainism had more or less patterned itself after the fashion of the brahmanical faiths in the matter and mores of rituals of everyday worship and hence fell in line,

again more or less, with the same kind of architectural needs and designs. This meant that not much more of innovations and techniques were demanded of the artisans and engineers and not much more of extra investments from the patrons.

In ths normal course I should at this stage give a chronological-cum-descriptive account of the Jaina monuments, sculptures, wood-carvings, and paintings of Karnataka. I, however, desist from doing so partly because I have no expertise in that field and partly because many such accounts have been earlier given by highly competent scholars in many publications. On the other hand I propose to share with you thoughts which had formed in my mind whenever I had visited Jaina monuments in any part of Karnataka. And, as an epigraphist, I had, indeed, had many such opportunities.

When one approaches a Jaina basadi in Karnataka from the front, more often than not, before he enters the main building, he sets his eyes on the lofty, exquisitely carved *manastambha* raising skyward and cannot but be at once impressed. I have no doubt that Walhouse's words of ecstacy on seeing the *manastambhas* in front if the basadis of South Kanara hold good for all of them anywhere in Karnataka. He says "The whole capital and canopy are a wonder of light, elegant, highly decorated stone-work; and nothing can surpass the stately grace of those beautiful pillars whose proportions and adaptation to surrounding scenery are always perfect, and whose richness of decoration never offends".

Behind the *manastambhas* you have the *basadis*, either wholly ruined or in various stages of survival or thoroughly and richly renovated. Speaking purely on a personal note, and without for a moment intending in the least to detract from their artistic excellence, value and appeal, I may reveal here that these splendid *basadis* of Karnataka had always generated in my mind great awe tinger with a sense of sadness. This sadness stems from my apprehension that religious quintescence and ostentation are two elements of contradiction and incompsibility, inversely proportionate to each other. It is after all true that all religions the world over have suffered progressive erosion of their intrinsic utilitarian values even as external manifestation of grandeur and astentation became progressively more and more pronounced. I am afraid well established facts of historical development prove that Jainism is no exception to this. Many are the basadis in Karnataka the ostentatious artistic and architectural beauty of which have been glorified by inscriptional poets of the past. For example, the massive Tribhuvana-chudamani -Chaityalaya of

mudabidure, built in the thirties of the 15th century is graphically described by a contemporaneous inscriptional poet as follows:

*Lalita-stambha-kadambamam madana-kayzam*
*loveyam dvara-chi-*
*tra-lata-bandhaman-vdgha-bhittiyan-*
*adhishthan-adiym tere - te -*
*r-olavim bannisi pelal-an-ariyen-ondam*
*ballen-a chaitya - kan -*
*salamam bhavisi Viṣvakarman - anugindam*
*sushamam tuguvam*

This verse may be fully translated as follows:

"I cannot indeed describe in words graceful enough the various parts of the *caityalaya* such as the multitudes of elegant pillars, the *madanika* - bearing stouts, the frame-work of the sloping roof, the artistic creeper-bands at the doorway, the strong (or excellent) walls, the basement etc. but I know for sure one thing that Visvakarma, the celestial architect, on beholding the skillful execution of the *caitya*, sways his head in admiration.

Those who have seen this *basadi* will easily agree with me that there is no element of poetic exaggeration whatsoever in the above description. However, my own and purely personal thought is that the builders of this basadi, and there were so many of them, had travelled far from those remote times of Mahavira, but not necessarily on the path advocated by him.

But the tinge of sadness and the great awe that grip me when I am admiringly viewing the basadi vanishes the moment I stand before the cells face to face with the sublime screnity that exudes from every inch of the venerable idols of worship. The feeling of noble humanism promoted in our minds by these images in comparable with similar feelings we experience when we see those monolithic colossi, those absolute wonders unique for Karnataka, the open air Bahubali images at Sravanabelgola, Karkala and Venuru. Speaking in common of all these three Jaina colossi Walhouse observes: "The salient characteristics of all these colossi are the broad, square shoulders, very massive at the setting on of the arms; ... the thickness and remarkable length of the arms themselves; the tips of the fingers ... nearly reaching the knees; the hands and nails very full, large and well-shapes. Considering the great massiveness of the upper part of the burst, the waist appears unnaturally slender; the legs are well proportioned ... All the colossi are distinguished by cirspy, close-curled hair and pendulous ears". All these in their totally, when viewed in their natural surroundings unfailingly inculcate in the viewers mind the greatness of the Jaina's unselfish sacrifice for humanity.

Before I conclude, I will revert once again to the tinge of sadness I have referred to above and confess that I do not suffer from such affliction when I visit and look at the gorgeous Saivite and Vaisnavite edifices, surely because, from time immorial, wasteful ostentation has been an inalienable part of the brahmanical faiths. On the other hand Jainism was born as a well meaning intellectual protest against these practices and extraneous elements. And in my reckoning, notwithstanding volumes that have been written on the artistic excellence of the Jaina monuments, of Karnataka and elsewhere, which is all very true and is there for all to see, their role in the direct dissemination of the noble message of Jainism among the non-Jainas has been minimal. And this statement comprehends even the material manifestations of later Jainism. For, I recollect, with consternation, seeing at Nagai in North Karnataka a miniature, improvised temple in which a *Digambara* Jaina image, broken where it matters, in installed and worshipped by the local people as the goddess *bettale*- Basamma i.e. the naked asamma.

But this innocent misconception demonstrates in a telling, though not exemplary, manner the total merger of Jainism into the fabric of the everyday socio-religious life of the Kannadiga and of Karnataka. All that now remains for the devote followers of the Jaina to do is to remove such misconceptions and place Jainism and its art and architecture in proper perspective. With the firm hope that this will happen sooner or later, I will conclude by borrowing the words of a 15th century Chiftain of Karnataka:

*alliya jinalayangal-ellavan-*
*atibhaktiyinda vandipe nan*

'I salute, with great devotion, all the Jaina temples of Karnataka'.

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बड़ा मन्दिर, हनुमान ताल, जबलपुर स्थित कल्चुरी युगीन भगवान ऋषभदेव की प्रतिमा